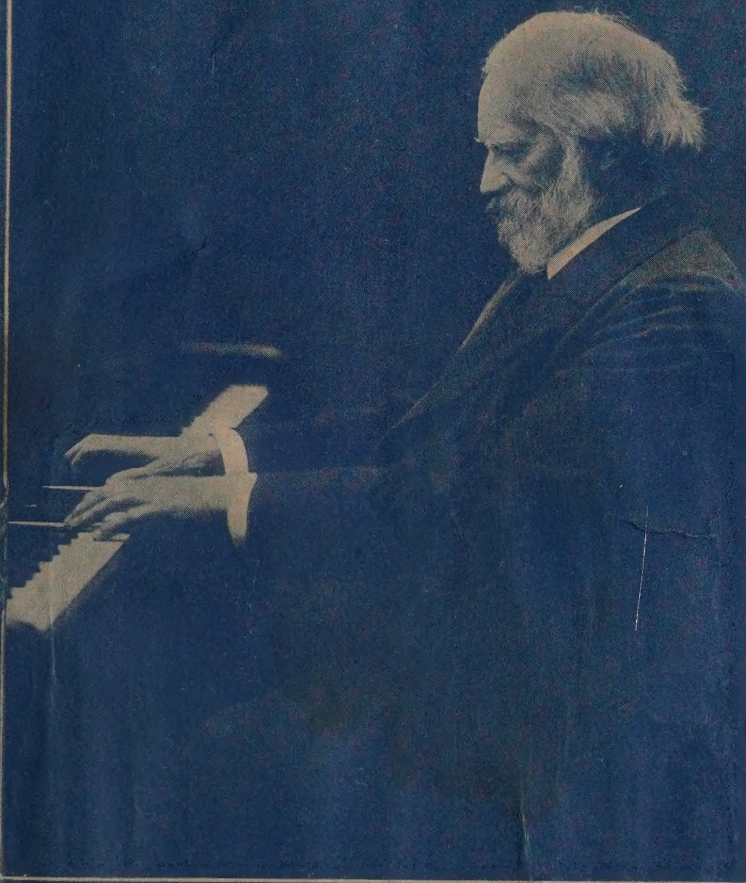


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JUNE, 1925

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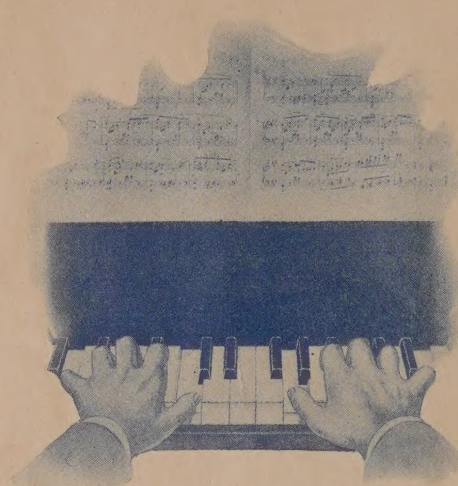
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For the Pianoforte Price, \$1.00

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A few suggestions also are given for singers, organists and violinists. Our charge account patrons may secure any album on this page for examination.

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the last of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

A Gigantic Open-air Music Festival and Carnival, foreshadowing the Sesqui-Centennial in Philadelphia, will be held on the evening of June 3rd, under the auspices of the Philadelphia Music League. The dimensions of the event may be estimated when it is stated that provisions are being made to seat 10,000 auditors. How can so many people see such a program? They couldn't have seen so few years ago, but now by means of modern sound amplification, it is promised that all of the auditors will hear alike. Immense choruses, huge ballets, large orchestras, and great massed band which will be conducted by the final number by Lt. Commander John Philip Sousa, will be parts of the remarkable program. An act of "Aida" on a grand scale will be a feature. Flood lights of the most modern type will make the Stadium of the diversity of Pennsylvania as light as day, elaborate fireworks are provided for the climax. Many surprises are promised. It is expected that thousands of visitors will arrive for the Philadelphia Music Festival, the most civic musical event. The admission fees are on a thoroughly popular scale and the occasion promises to be one of the most inspiring musical festivals of the times. The orchestra will be composed largely of members of Philadelphia's famous organizations, including the Philadelphia Orchestra. Nothing like this has ever been attempted in America, on such an enormous scale, involving so many musicians of high ability.

Ralph Lyford, conductor of the Cincinnati Summer Opera Company, has been awarded a David Bispham Memorial Medal by the American Opera Society of Chicago, in recognition for his "Castle Agrazant" which is to be one of its early productions. Mrs. Eleanor Everest Freer, founder and president of the society, congratulated Mr. Lyford on his achievement in the cause of American operatic art.

The Fiftieth Anniversary of the Premiere of Bizet's "Carmen" was celebrated at the Paris Opéra-Comique by its one thousand one hundred and seventy-fourth performance at that theatre.

A "Danish Music Week" was held the first of May, at Copenhagen. Their Majesties the King and Queen were the High Patrons of the event, with the Lord Mayor of the city and Secretary of State as honorary presidents of the committee. Outstanding features of the week were productions of Danish music compositions, operas, opera comiques and ballets.

The Oldest Choir School in England that connected with Norwich Cathedral, which was in existence as far back as 1330, J. H. Cockbank, the present schoolmaster of the choir, has held this post for forty-three years.

Albert Coates, eminent English conductor, resigned as leader of the Rochester Philharmonic Orchestra.

A Munich Opera Festival devoted to the works of Mozart and Wagner, will be held in summer from August 1 to September 9.

A Bronze Bust of the late Ferruccio Busoni was the purpose of a recent piano festival at Aeolian Hall, New York, for which Miss Barbaeus, Maria Carreras, Ossip Gabrilowitch, Ernest Hutcheson, and Ernest Schelling volunteered their services. It is to be placed in the famous Lico Musical de Logna, the oldest conservatory in the world, where it is the custom to have a portrait of every musician who has been its director.

The Rubinstein Club of Washington has recently awarded to Louis F. Prizner, of Chicago, for his setting of "Ing Ho to Spring." The composition was presented at their final concert of the season May 12.

Five Women have been taken into the Francisco Symphony Orchestra—four violinists and one cellist. This, we believe, is the first innovation of this nature in an American orchestra of such rank. Alfred Hertz, conductor, it to be commended for his courage.

An Organ Surpassing Any in Baltimore is to be installed in the concert hall of Peabody Conservatory during the coming summer.

Jean de Reszke, eminent operatic tenor and teacher, died at his villa at Nice (France), April third, at the age of seventy-five. Born at Warsaw, the son of a controller of the Russian railways, after studying law he returned to singing, making his debut at Venice, in 1874, in the baritone rôle of *Alfonso* in "La Favorita." In 1876, by the advice of his brother Edouard, the great basso, he retired to study with Sbriglia of Paris, emerging as a tenor who was to become as supreme in his day as the more recent Caruso in his. He was pre-eminent in the exquisite artistry of his singing.

The Twenty-sixth Cincinnati Biennial Musical Festival was held May 5-9. Elgar's "Dream of Gerontius," Bach's "Passion according to St. John," and Brahms' "Requiem" were the major works given complete. The Wagner Program of the closing concert consisted of the Third Act from "Tannhauser," the Grail Scene from "Parsifal," Act I, and the Quintette and finale from "Die Meistersinger." Margaret Matzenauer, John McCormack, Edward Johnson, Florence Austral, Nevada Van der Veer, and Fred Patton were leading soloists. Frank van der Stucken was musical director, with Frederick Stock and Edgar Stillman Kelley each conducting an orchestral work of his own composition.

Mendelssohn's "Elijah" was given a notable performance at Detroit, on March 24th. Ossip Gabrilowitch conducted, with Arthur Middleton, Judson House, Rosalie Miller, Mary Allen and Jeanette Keame interpreting the solos.

Fourteen Conductors, with eight orchestras in one hundred and eighty-three concerts, is to be the symphonic fare of New York for the next season. Otto Klemperer of Weisbaden will be the only newcomer among the conductors. He will direct the last half of the season of the New York Symphony, Mr. Damrosch leading the first half.

Aeolian Hall in New York is to be closed in 1929. The Aeolian Company has disposed of this property to the E. W. Woolworth Company and will build a new structure to house their business at Fifth Avenue and Forty-fourth Street.

Arturo Toscanini, conductor of La Scala in Milan, and formerly for some years conductor at the Metropolitan Opera House in New York, has been engaged to direct eleven performances of the New York Philharmonic Orchestra next season, beginning on January 14.

Roland Hayes, accomplished Negro tenor, has received the Spingarn Medal, awarded annually for the highest achievement of an American Negro during the previous year. The medal is furnished by the National Association for the Advancement of Colored People, and on this occasion was presented by Walter Damrosch, conductor of the New York Symphony Society.

Mme. Schumann-Heink, after nearly half a century on the public stage, will return next season to the Metropolitan Opera Company for a few performances of her favorite rôles with the organization with which she made her debut during the Spanish-American War.

The Bach Festival will be held this year at Bethlehem, Pennsylvania, on Friday and Saturday May 29th and 30th. The "Christmas Oratorio" will be rendered on Friday, sessions at four and eight P. M.; and, as usual, the "Mass in B Minor" on Saturday, sessions at one and four P. M. The soloists are to be Mildred Fass, soprano, and Nicholas Douty (who has interpreted the tenor rôles in each of these festivals from their beginning), of Philadelphia; Mabelle Addison, contralto, of New York (formerly of Philadelphia); and Charles Trowbridge Tittman, bass, of Washington, D. C. The programs are to be those planned for last year, but postponed because of the serious illness of Dr. Frederick Wille, founder and conductor of these events.

Henry Houseley, well known organist and composer, died in Denver on March 13. Born at Sutton-in-Ashfield, England, in 1852, and educated in music in London, he was called to Denver thirty-six years ago, as organist of St. John's Cathedral, which post he held till his demise.

A "Schubert Fountain" is to be built by the city of Vienna. It is to stand near the birthplace of the composer and will be dedicated on November 9, 1928, the one hundredth anniversary of his death.

Edward Siedle, for thirty-four years technical director of the Metropolitan Opera Company, died March 30, at his home in Portchester, New York. Born in Woolwich, England, from childhood he was interested in theatrical production. At seventeen he became a supernumerary stage hand in a local theatre, at the end of the season being taken to London where he worked under the famous Bradwell, property man of Drury Lane. In his early twenties he was brought to America by Lester Wallack, where he rose to his position with the Metropolitan Company then under Abbey, Schoeffel and Grau.

Alfred Hollins, noted English blind organist, is to visit this country next season for the first time since his tour in 1888 when he appeared as pianist and organist.

The High School of Musical Art, of Budapest, is planning the celebration of its semi-centennial. Founded as the National Academy of Music, with Franz Liszt as its first Director, it has numbered in its teaching corps such notables as Liszt himself, Robert Volkmann, Francois Erkel, David Popper, Eugene Hubay, Ernest Dohnanyi, Bela Bartok, and Zoltan Kodaly.

Ostend (Belgium) is to have an International Music Festival this summer. Choral Societies and Bands are invited to participate without entrance fees. Particulars may be had from Mons. H. Vermeire, President of the Ostend Permanent Festival, Town Hall, Ostend, Belgium.

Mme. Bernice de Pasquali, soprano, and for many years a member of the Metropolitan Opera Company, died April 3, in Omaha, Nebraska, of pneumonia. Born Bernice James, of Boston, her musical education was obtained in this country. Her operatic debut was at Milan, as *Marguerite* in "Faust," her husband being the Count Salvatore de Pasquali.

A Reduction in Prices of Admission to its series of concerts is announced by the Symphony Society of New York, through its president, Henry Harkness Flagler. Such welcome news!

Two American Operas, "The Legend of the Piper" by Eleanor Everest Freer, virile protagonist of the native composer of opera, and "The Music Robber," a one-act work by "John Smith," which is but a temporary nom-de-plume for a notable figure in American music, are scheduled for performance in Chicago on June 4, under the direction of Isaac van Grove, assistant conductor of the Chicago Civic Opera Company. A movement is now in formation in that city to present a repertoire of American works, giving them the most impressive treatment they have as yet received.

A Nordica Memorial Building, to be used as a Women's Dormitory, is planned for the American Operatic and Allied Arts Foundation at Stony Point-on-the-Hudson. Eva Gauthier has organized a committee of artists and society women, formerly associated with the late Lillian Nordica, to raise funds for the enterprise.

The Philadelphia Orchestra celebrated its twenty-fifth anniversary on April 3, by playing largely the program of the second of two concerts which it gave at the time of its organization by Fritz Scheel. In its history it has had but three regular conductors—Fritz Scheel, Karl Pohlig and Leopold Stokowski.

The Academic Degrees of "Bachelor of Music" and "Bachelor of School Music" are to be offered by the New England Conservatory of Music, according to powers conferred by the Department of Education of Massachusetts. A course of study conforming to the state requirements for academic degrees will be arranged.

The Semi-centennial of the first production of the "Trial by Jury," the first of the Gilbert and Sullivan operas, was celebrated at Sheffield, England, on March 25, by a performance of the same opera.

Paul Wittgenstein, the one-armed Viennese pianist, is appearing in European music centers, in concertos written specially for him by Richard Strauss, Paul Hindemith, Erich Korngold, Franz Schmidt and Serge Prokofiev, and on which he holds the exclusive performing rights.

"Pummerin", the giant bell of St. Stephen's Cathedral of Vienna, after having been dumb for fifty years, is being rung again. Like all the bells of the church, "Pummerin," whose deep, solemn tones are audible some seven or eight miles, is operated by electricity. It was rung for the last time on the death of Pope Pius IX. It is ten feet high, weighs thirty tons, was cast in 1711 by Aechner, and was first rung in 1712 when Emperor Karl VI entered Vienna for his coronation.

(Continued on page 431)

CONTENTS FOR JUNE, 1925

	PAGE
World of Music.....	383
Editorial.....	387
Master Secret of a Great Teacher.....	389
A. Brailowsky.....	389
Rossini's Opinions.....	E. A. di Dio 390
Inspirational Moments.....	390
Indefatigable Czerny.....	S. A. Lito 390
Running Down Bad Scales.....	R. L. F. Barnett 390
Most Important Principle in Practice.....	W. R. Telford 391
Value of "Togetherness".....	N. H. Harney 392
Make Practice Interesting.....	V. T. White 392
Reaching Boy Through Music.....	A. N. Horie 393
Suggestions for Summer.....	L. S. Ashton 394
Tears of Berlioz.....	V. West 394
Beautifying Octaves.....	E. B. Hipsher 395
Musica Americana.....	396
Keyboard Tricks of Virtuosi.....	E. di Pirani 397
Gottschalk and Stage Fright.....	M. Hill 398
Weight Playing.....	S. M. N. 398
The Minor Scale.....	O. A. Mansfield 399
Playing to Speed.....	C. Kneitzger 400
Cross-Word Puzzle.....	400
Employment of Metronome.....	E. F. Marks 401
Use the Fingers.....	B. D. Pickering 402
Lessonettes.....	E. H. Nickelsen 402
Pressure Touch.....	S. M. N. 402
Curiosities of Folk Songs.....	402
Staccato.....	H. Spielter 402
Teachers' Round Table.....	O. G. Hamilton 403
Musical Scrap Book.....	A. S. Garbett 404
Singers' Etude.....	434
Letter Box.....	437
Master Opera, "Der Freischütz".....	439

	PAGE
Organists' Etude.....	E. H. Woodman 440
Value of Musical History.....	A. W. Patterson 443
Book Reviews.....	443
Questions and Answers.....	A. de Guichard 445
Violinists' Etude.....	R. Braine 446
The Stupid Pupil.....	M. W. Ross 449
Loyalty to Teacher.....	J. M. Baldwin 449
Junior Etude.....	E. A. Gest 453

MUSIC

Cradle Song.....	F. A. Williams 405
Polonaise Joyeuse.....	R. Krentzlin 406
Dreaming in the Firelight.....	M. L. Preston 407
Northern Romance.....	C. Schneider 408
A Jubilee.....	H. T. Burleigh 409
Country Dance (Four Hands).....	W. R. Burleigh 410
Czardas (Four Hands).....	J. Brahms 412
Serenade.....	C. R. Flick 414
Manilla Days.....	A. K. Blaby 416
In Admiration.....	G. N. Benson 421
Chant Slavonique.....	P. du Val 422
Winding the May-Pole.....	F. Terry 423
Ave Maria.....	Schubert-Heller 424
Cradle Song (Violin and Piano).....	F. MacMurray 425
Chanson Pastorale (Organ).....	C. Harris 426
Ghosts and Goblins.....	W. A. Johnson 427
Around the Campfire (Violin and Piano).....	K. H. Aigouini 428
Song of the Morn (Vocal).....	C. O. Ellis 429
I Heard the Voice of Jesus Say (Vocal).....	A. Hall 430
Master Sunshine (Vocal).....	E. C. Barroll 431
Cheer Up Chillon (Vocal).....	F. Lacey 432

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Special attention is given in these pieces to the development of style, rhythm and technique. The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Legato*, others *Light Velocity*, *Rhythmic Groups*, *Rhythmic Accuracy*, *Staccato*, *Triplets*, *The Trill*, etc.

25 MELODIES FOR JUVENILES

By Mana-Zucca Price, 75c

Here one of the foremost woman composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

FIRST GRADE BOOK

By Mathilde Bilbro Price, \$1.00

A very attractive work for young beginners just above the kindergarten age. It introduces practically all necessary points, including the rudiments as far as necessary, hand position, notation, etc. The material is very attractive for little tots to study and both clefs are used from the start. Miss Bilbro's elementary teaching works are so very successful because throughout they display a practical knowledge of how to interest and instruct young pupils.

FIRST PIANO LESSONS AT HOME

By Anna Heuermann Hamilton

Book One, Price, \$1.00 Book Two, Price, \$1.00

This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

STORIES NOTES CAN TELL

By Frances Terry Price, 75c

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys C, G, F, and A minor.

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The aim in each of these numbers has been to present a playable piano solo in a fairly easy arrangement of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

THE TWO PLAYERS

Thirty-three Four Hand Piano Pieces

Price, 75 cents

An exceptional variety of four hand entertainment material is found in this album. The pieces are in the intermediate grades and there are excellent arrangements of such favorites as *Song of India*, *Czardas*, *Don Juan Minuet* and a few others, but the major portion of the numbers are melodious numbers by well-liked contemporary composers.

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With children hearing so much hilarious popular music how can a keen sense of beauty in sound be developed unless the true forms of music are heard frequently in schools and homes?



BLANCHE FOX STEENMAN

has made a valuable offering to all interested in developing the musical appreciation of young folk in the volume

Gems of Melody and Rhythm For the Pianoforte

AN idea of this volume may be had in a glance at the contents given below. These excellent numbers are accompanied by interpretative hints for suggesting to the juvenile mind how one number has the rhythm of *Skipping*, another of a *See-Saw*, and still others that suggest a *Stately Procession*, *Rocking*, *Hammering*, *Flying Waves*, *On Tiptoe*, *Peace at Even*, *Surprise*, *Dreaming*, etc. In adopting rhythmic music of the old masters and other good writers to some physical activities of the young and to the moments of rest and quietness, music that is uplifting in character, we have the ideal way for developing in children the love of the best in music. Altogether close to seventy numbers are in this compilation, some in their original form, while others are arranged or simplified. This keeps the rhythms clear, and also keeps them within the range of the average performer.

CONTENTS

COMPOSER	TITLE	COMPOSER	TITLE
BACH	Gavotte, from "6th 'Cello Suite."	MENDELSSOHN	Consolation, Op. 30, No. 3.
BRAHMS	Valse, Op. 39, No. 15.	Kinderstuck, Op. 72, No. 1.	Priests' March, from "Athalia."
BEETHOVEN	Andante, from "Sonata, Op. 26."	Spring Song.	Tarantella, Op. 102, No. 4.
	Andante Celebre from Op. 14, No. 2.	Wedding March.	
	Menuet in G, No. 2.	MEYERBEER	Coronation March.
BIZET	Carmen March (Doreador).	MOZART	Allegretto, from "Quartet in F."
BROUNOFF	Indian War Dance.		Don Juan Minuet.
CADMAN	In the Pavilion.		Minuet, from "Symphony in E Flat."
CHOPIN	Funeral March.		Theme, from "Sonata in A."
	Prelude, Op. 28, No. 7 (in A).	OFFENBACH	Barcarolle, from "Les Contes d'Hoffmann."
	Prelude, Op. 28, No. 20 (C Minor).	REISSIGER	Weber's Last Waltz.
	Valse, Op. 34, No. 1.	RHODE	Boys on Parade.
DURAND	First Waltz, from "Spinning."	ROSSINI	Fantasia, from "William Tell."
DUTTON	Juggler.	RUBINSTEIN	Melody in F.
DVORAK	Humoresque.	SCHUBERT	Marche Militaire, Op. 51A.
FONTAINE	Swing Song.		Serenade.
GLUCK	Dance of the Spirits, from "Orpheus."	SCHUMANN	Album Leaf, Op. 68, No. 30.
GOUNOD	Flower Song from "Faust."		Cradle Song, Op. 124, No. 6.
	March Romaine.		Hunting Song, Op. 68, No. 7.
	Waltz, from "Faust."		Joyous Peasant, Op. 68, No. 10.
GRIEG	Anitra's Dance, Op. 46, No. 3.		Marseillaise, from "Two Grenadiers."
	Watcher's Night Song, Op. 12.		Nocturne in F, Op. 23, No. 4.
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	Largo, from "Xerxes."		Soldiers' March, Op. 68, No. 2.
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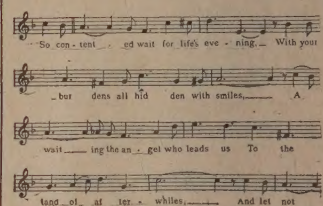
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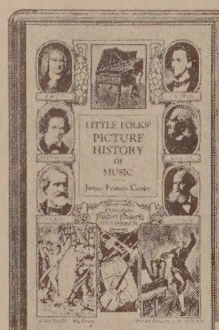
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THE ETUDE

JUNE, 1925

Single Copies 25 Cents

VOL. XLIII, No. 6

"The Manly Art"

WHAT is the manly art? What is the art which men should cultivate with the view to getting the richer returns in life?

When we were boys we were given as mentors, citizens of the community who, by reason of their character, fair dealing, force, fine ideals, industry, wisdom and success, deserved to stand as models for growing young men.

These mentors led us to believe that what is known as "the manly art of self-defense" was merely a cheap phrase to describe professional pugilism.

And what did pugilism mean?

It meant that a race of "plug-uglies" was being bred for fighting-pit purposes, like bull dogs. It meant that men whose ultimate object was to beat their opponents, largely through brute force and fistic nimbleness, would engage at any time to stage a fight where there was no particular enmity but a large opportunity for money-making. There was never a great cause at stake. Merely money and the fight lust. It carried with it a horrible atmosphere of the degrading side of life—brothels, dives, drunkenness, gambling—things that appeal to the most despicable in man. This, then, was "the manly art."

Our mentors, clear-eyed, hard-working, sane-minded, lived righteous lives, building always for the real happiness and betterment of man. Commanding the respect and love of those who knew them best, they closed their days in a glorious sun-set of golden deeds and were gathered to their fathers.

Now, if we may judge from articles which have been running in two of the most widely circulated American weeklies, the "plug-ugly," the human bull-dog in the pit, deserves to be glorified. In one weekly, one of these fighters is described as "the most popular man that ever lived."

Shades of Lincoln, Roosevelt, Washington, Franklin, Lloyd George, Wellington, Dickens! Have none of these men deserved to stand in popularity with the eminent John L. Sullivan!

His ring battles are painted in the gore of ordinary slugging as though they were among the great achievements of man. His vulgar bragging and boasting in resorts shunned by respectable people are glorified into the bravery of a great personage.

Surely this kind of journalism, which may bring a few immediate dollars in return, is a mistaken interpretation of the times and a thoroughly disgusting symbol of a mercenary strife for quick circulation. Both papers deserve to be drastically censored for serving this kind of moral poison to their purchasers. Circulation bought at this price can only drag in a lower class of readers and at the same time disgust responsible advertisers. The modern journal has an obligation to the state; and that obligation is to build up the best and not to honor the worst. The deification of crooks and sluggers in the public press is a sinister reflection of very dangerous tactics. Our municipalities struggle to free our water and our milk supply from typhoid germs. What about the infinitely worse moral poison in print?

We wish that our readers might have a list of the men in America who have adopted "music" and not "slugging" as their "manly art." These men are among the strong, big-fisted builders of the land. They are not milk-sops or goody-goodies. When they are called upon to fight in a righteous cause, they are found in the forefront of the fray and do not run away as did some of the brave "plug-uglies" during the last war. These men find in music an art which fortifies and stimulates and energizes and inspires. It comes nearer being a "manly art"

to them than any other. Compare, for instance, the crowd leaving a great symphony concert or a great music festival, with that blood-drunk mob which pours away from a prize ring!

It is time in our land that we have another Saint Francis of Assisi, one, who living among an infested social system, may suddenly turn "about face" and make clear to the world that joy in life cannot possibly come through excess, coarseness and brutality, but must come through beauty, simplicity, natural wholesome activity and good deeds done for the benefit of one's fellowman. It is ridiculous to preach peace, liberty and enlightenment on one hand and magnify dissipation, brutality and vice on the other, under the false title of "the manly art."

Music in Panic

MUSIC has unquestionably saved many lives, when it has been employed in crises. Time and again some quick-witted musician has sprung to the front, in fires and panics, and, by means of instrumental music and songs, prevented audiences from the terrible danger that comes with hysteria. Our grandfathers recall the instance of the famous Boston Jubilee when 12,000 people were gathered in a flimsy auditorium. A great storm arose and lightning tore open the roof. A huge cloud of dust arose and this was mistaken for smoke. "Fire, Fire, Fire!" rang out all over the hall; and a stampede for the doors was instantaneous. Just then Charles Godfrey, who was conducting the British Grenadier Band, arose and swung his organization into a spirited performance of the "Star Spangled Banner." His quickness of wit saved the day; and what might have been a tragedy was eventually turned into a delightful concert.

Splitting Up the Scale

THAT certain European musical innovators are serious about their excursions into the field of finer divisions of the scale, there can be no question. The manufacture of quarter tone pianos has commenced in Europe; and these freak instruments are considered by some as the forerunners of a new art. We have just been reading in *Musikblätter des Anbruch* (Vienna) an interesting article by Arnold Schoenberg in which that musical revolutionist outlines his idea for a new notation of music that will encompass the twelve-tone scale (instead of our present seven-tone system). Schoenberg, when all is said and done, is a very able musician quite capable of writing in the style of any of his predecessors, should he desire to do so. Although we have been immersed in modernism for years, we cannot help feeling that many, many decades will pass before the split-tone systems are appreciated by more than a very limited circle of enthusiasts. The whole scheme is too Utopian, too far away from normal human desires, to meet with present approbation.

Fortunes Spent in Wasted Lessons

You probably have heard of "Two-step John." The Hon. John E. Rankin, Representative from Mississippi, recently told about him on the floors of Congress. Mr. Rankin, quoting an Alaskan native, said, "He was an old fellow who went up into the Klondike fields during the gold-rush days and became rich. He said he spent \$52,000.00 trying to learn to dance the two-step, from which adventure he acquired the name of 'two-step John.' In that and similar ways he squandered all his money and is now, in his old days, living out there on the bank of a little stream, possibly a hundred miles from any other dwelling-house, fishing and trapping for a living and searching

those mountains and valleys in the hope of striking gold and again becoming independent."

If money is to be squandered at all, music is possibly one of the most harmless pastimes in which to squander it. We know of small fortunes that have been muddled away in the pitiful hope of attaining prominence in music. This is particularly the case with "would-be" opera singers. The teacher can hardly be blamed when an ambitious woman, inoculated with the "bacillus operanus," is determined to throw away her money for the privilege of facing the footlights. We know of some teachers who have conscientiously tried to persuade such singers to desist. One "prima donna" now before the public is said to have spent a large fortune in securing stage appearances which have brought her only ridicule. The teachers labored faithfully and hard to help her; but the natural gifts were not there; and no amount of telling her that this was the case affected her in the least.

When properly spent, there is no investment in education that will bring larger and finer returns than music lessons. Scientists and brain specialists have been able to prove that learning to play music and make music and sing music is infinitely more valuable from the educational standpoint than merely hearing music. Even though there is not the slightest thought of developing a child into a professional musician, the money spent on good music lessons almost invariably pays big interest in after life.

On the other hand, we do know that large sums are constantly being dissipated in trying to make professional musicians where there is about as much chance as there would be of expecting to grow an oak tree by planting a billiard ball.

By far the larger part of the income of the teachers of this country comes from the greater body of our citizens who never expect their proteges to become professional musicians but who do see the wisdom of having them get all the musical advantages possible.

"Who's Who" and Music

Music has always had a liberal representation in "Who's Who in America." In the present issue numerous professional musicians, composers and performers are listed. Of course, this represents only a part of those who deserve to be there; but "Who's Who" is rightfully conservative and has earned its reputation for accuracy, its judgment and the fact that money does not enter in any way into the matter of the inclusion or exclusion of any biography.

America has been cursed by the publication of several so-called collections of biographical material which have been nothing more or less than scandalous blackmailing schemes. In other words, if you pay a certain sum you may thus be elected to shine with the elite. Thousands of vain men and women have paid this cost in the past and have received in return something that they may imagine is the harbinger of immortality but which is in reality absolutely worthless. "Who's Who" stands out because it has been conducted upon an honorable and independent plane.

We very much regret that this estimable publication has unintentionally done music an injustice—an injustice which we hope that the publishers will be glad to correct in future editions. In looking over the most recent volume we find the names of many men and women who have devoted very important periods in their lives to the study of music but who thereafter adopted other careers. There are also other men and women who have made music one of their great life interests. In practically all of these cases "Who's Who" makes no mention whatever of this. It is prompt in telling the individual's social clubs, and other connections; but the fact that music figured largely in his life seems to mean nothing. Many of these men have told your editor that they have been immensely indebted to the inspiration of music and the study of music in developing their careers. Surely this is significant information which the public deserves to have in such an estimable volume.

Let us cite a few instances which warrant this criticism:

Eminent College Professor, spent many years of his youth in studying to become a professional musician. Has composed excellent music.

Distinguished Author, studied for years in his youth with the idea of becoming a professional musician. Has composed very extensively.

Famous Capitalist and Industrialist, taught music and composed for many years.

World-renowned Engineer, studied with the view of becoming a professional pianist. Accomplished performer.

Noted Editor and Publicist, taught music many years.

America is literally spotted with such instances. Music has unquestionably helped these men in mental and spiritual development. Music should have just recognition.

What Must I Know to Teach Singing?

HERE is a generalization on Teaching qualifications, put out by the American Academy of Teachers of Singing, really an association of foremost vocal teachers, designed to raise standards in the art.

The members include some twenty-five of the best known names in the field.

These men doubtless know the danger of all attempts at specific examinations of vocal teachers. It is impossible to go over the voice expert with a micrometer and ascertain whether he is "standard." Singing teachers cannot be measured like automobiles or washing machines. Therefore these men have wisely put forth a set of qualifications for teachers of singing that names "only such endowment and equipment as is fundamental and indispensable." THE ETUDE presents these qualifications with pleasure.

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear, accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

The Musical Veneer

FOR countless centuries different civilizations have been appearing and disappearing, expanding and contracting, flourishing and perishing, on the face of the earth. Like life itself this process has continued wavelike through the ages. This process will, of course, go on ages after much that we consider great and permanent has been buried like the Herculaneum or Yokohama of yesterday. Just now when so much time and effort are put forth to digging up the pathetic tokens of past monarchs and long forgotten empires it is interesting to look down upon the interminable sands of time and see how very little of the world's surface has been permanently affected by these cultural developments of yesterday.

Even here in progressive wide-awake America we may move out of a brisk bustling city in a speedy motor car and in a comparatively few minutes find ourselves in a wilderness of trees, bogs, rocks, and moors. This is particularly striking in various parts of New England where civilization in the modern sense started over three centuries ago. Truly, we have merely scratched the cuticle of the earth with our much vaunted accomplishments.

Extensive as is our modern system of musical education only a very small percentage of the population of the earth comes in active contact with it. It is only a very thin veneer at best. True, music, of all the arts, seems to reach out to more people than any other. This is because it may be understood by all.

The Master Secret of a Great Teacher

An Interview With the Noted Russian Piano Virtuoso

ALEXANDER BRAILOWSKY

Biographical

Alexander Brailowsky is the last of the notable group of pupils taught by Theodor Leschetizky to reach international fame. He was with the famous master until shortly before his death. This sensationally successful among the younger virtuosi of the world was born

at Kief, February 16, 1896. His father was a talented amateur who undertook to teach his son when the boy was five years old. After three years with his father he went to the Imperial Conservatory at Kief and graduated with the Gold Medal, the highest distinction. He then

went to Leschetizky to complete his musical educational work. His tours in Europe, South America and the United States have brought him extraordinary approbation from the critics. Mr. Brailowsky has endeavored to emphasize the main principle of his famous master.

The question, 'What was the secret of Leschetizky's greatness?' has often been presented to me. It has been answered variously by many of his pupils. There was certainly something which made the famous man stand above the other pedagogs of his time. The number of his famous pupils is an indication of that. It might be said that after the success of Paderewski he naturally was the best pupil material to him. There is something about that. Success draws success; but it is inconceivable that he could have maintained his high position in the musical world if he had not produced actual results with his pupils. The reasons for his great success I have summed up into two sentences. He had, it is true, great musicianship, a splendid, active mind, and the ability to discipline with effect; but in addition to this there must have been something which other teachers did not have. It is to my mind was:

1. A love for beautiful tone;
 2. A respect for the individuality of the student.
- Leschetizky put 'TONE' first and foremost in his list of technical needs. Everything else was secondary. More than this, he did not care how the student got the tone as long as the tone itself was there. It has been said to appear that he had some patent methods for producing tone. This was not so. He had his own ideas, but true; but he once said that if the student played with a nose and got the right tone it would be perfectly satisfactory to him.

Leschetizky's Respect for Individuality

Secondly, his respect for the individuality of the pupil was wonderful. Every pupil was a new problem. He was the very opposite of a musical educational machine. Each new pupil was a wonderful human canvas upon which he might paint a work of art, if he respected the pupil's own natural musical inclinations. It was for this reason that the Leschetizky pupils are all different. There are certain earmarks of the fire and finish which the master brought to them, but these do not mar the work of the artist or destroy it of any individuality.

His reason for having preparatory teachers was largely to see whether any points had been neglected in the training of the student which could be corrected before he gave his valuable time and attention to that student. Leschetizky did not vorber reiterators of different nationalities. Some were American. I studied for a time under one of his assistants who was a lady in Chicago. However, he repudiated the very idea of having a distinct Leschetizky method. He had as many methods as he had pupils. When I went to him he was pleased with my music, and I think that this was because I had been developing it for years.

Technic was made a childhood pastime for me. I had none of the methods of the present day, by means of which the child mind is forced to music through little tunes or melodies. My father played the instrument well; my first music was scales, but Oh! such scales! Father did them a game, and, like a pace-maker, he tried me on and on. I would try to beat him in speed and accuracy, although I did not know the time that he was really leading me on. What seemed like a delightful rivalry.

The Wonderful Game of Scales

You see, very little of anything was said to me about tone or about pieces. This information I gradually picked up largely by myself. I found that, with facile fingers drilled through unminable scales, I was soon able to play without looking at my fingers, and the matter of intonation was readily comprehended. There I was, exercising my fingers as the normal child exercises his legs running about. Therefore, if

the child can be induced to practice scales very liberally, I am certain that he will gain a kind of digital facility which will stay with him for the better part of his life. My father, however, discovered that what was begun as a game was likely to turn out as my life work, and at about the age of eight I was given over into more competent hands for the serious study of music. If there is any lesson from my youth, however, it is certainly that the earlier the child gets a great quantity of lively digital exercises the better it will be for his career. The main point, however, is that this exercise should be a game, like romping with a dog or some older friends, and never a bore or a strain. I have never known of a more fascinating pastime than those wonderful 'games' of scales that I played with my father.

"When I went to the conservatory my teacher in piano was Pouchalsky, who was a former pupil of Leschetizky. Therefore my whole life has been spent under the influence of the famous teacher. At the age of nine I played the *D Minor Concerto*, of Mozart, at the conservatory. At eleven I played a recital in public. This was against the rules of the conservatory, and I was obliged to stay out for a whole year.

"It is of course a great advantage to be able to start in the music life in very early years. This is largely because of the ever-increasing size of the repertoire for the piano. The public is educated up to such a degree of musical expectancy that there seems to be no room for artists who have not worked enormously to acquire a grasp of the entire literature. It was for such a reason that I have endeavored to learn the entire literature of many of the masters by memory. In Paris, for instance, I gave six recitals of Chopin, which included practically all of the outstanding works of the great Polish master.

"Recitals of Chopin always seem to have a public appeal. There is a certain variety, and at the same time a certain unity, which the public seems to like. Chopin

was a musical aristocrat. In this sense he is different from most composers, with the exception of Mozart. There is nothing that is rough or raw about the works of Chopin, although there is always great power. There is never any suggestion of lowness or crudeness or brusqueness.

"In Beethoven, however, we find music of a very different type. It is vigorous, and virile, and masterly; but there is a kind of brusqueness and outdoor hardness which is different from the Chopin of the salon, coughing his hectic soul away and yet burning with a musical fever so intense that it has never subsided.

Why Musical Books and Magazines are Valuable

"It is as necessary for the player to know the personalities of the great musicians as it is to know their music. That is the reason why the pianist should also be a very great reader of musical history and musical biography. The pianist is like an actor. He is an interpreter. An interpreter is one who takes the thoughts of another and gives new life to them. If one is studying painting it is not always so necessary to study the lives of the great painters, unless one has the task of copying or re-creating the paintings of those masters. With the stage and with music, however, one has to know the mind of the master in order to give new life to his thoughts. That is one of the reasons why the musical magazine is so valuable. It gives the average reader a vast amount of information that cannot be found even in books. This information takes him closer to the master and what the master wanted.

"The matter of interpretation is after all the fascinating thing about music. Leschetizky often had pupils come to him to play the same composition; and each would play it in his own way, often quite differently from each other. Yet, Leschetizky would praise each performance. Both were excellent. Each had seen something new and interesting in his aspect of what the composer wanted.

"Take the *B Minor Sonata* of Liszt, which I consider one of the greatest works written for the piano. This masterpiece is susceptible of infinite variety of treatment. Mr. Paderewski very probably plays it in a much different manner from that in which Franz Liszt did it, yet I am certain that Mr. Paderewski left nothing undone to secure all available information relating to Liszt's ideas upon the work. This is a duty which every sincere interpreter owes to the composer or creator.

Long Fingers and Big Minds

"It takes some time for the young student to realize that fine piano playing is far more a matter of big minds than of long fingers. In fact, the individual hand seems to have comparatively little to do with the matter. Take the case of Josef Hofmann. His technic is gigantic. There is nothing that is beyond the reach of his pianistic genius. Yet his fingers are comparatively short.

"Genuine lasting success at the keyboard is not nearly so much a matter of fingers as it is of a highly trained intelligence, broad human experience, deep emotions, world sympathy, love for the beautiful and the culture that comes with the highly educated gentleman. It is for this reason, rather than any digital lack, that few succeed in becoming virtuosi. The virtuoso becomes the property of his art and of his public. He is a missionary of the musical gospel. He must consecrate himself to all that is fine and lofty and beautiful in life. These things he transmutes into his musical interpretations.

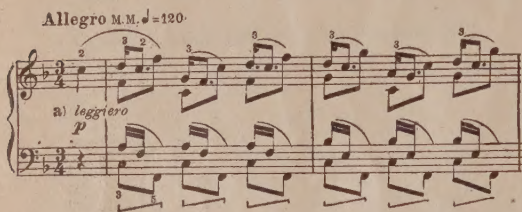
"Apart from this, the technical considerations have to be met; but they are inconsequen-



ALEXANDER BRAILOWSKY

tial in comparison with the larger considerations. For instance, there are those who have tried to evolve a 'Leschetizky Method' of touch. Leschetizky could explain the main features of his ideas in this connection with any intelligent pupil, in a short time. It did not take months to study for the matter of touch alone. It consisted largely in not permitting the fingers to land down upon the keys without preparation and also the avoidance of anything like striking the piano with a hammerlike blow. There is literally no hitting or striking in the Leschetizky scheme but rather a natural flow of energy to the keyboard, through the arms, from the shoulders. The pupil is taught to learn to prepare his fingers before playing rather than to permit his hand to jump spasmodically and hysterically toward the keys in a kind of musical epilepsy.

"Leschetizky was far more concerned in the matter of interpretation than in that of technic. Every now and then some technical idea would occur during a lesson; and this he would introduce at the time, but always as a means to an end. This could not, however, be construed into a method. In the following extract from the Chopin *Etude Opus 25, No. 3, in F major*, the master employed a rotating touch which gave a peculiar effect. This touch is like that employed in turning the knob on a door.



"Thus the outer fingers—that is, the fifth fingers—are played with the finger held straight and literally immobile. As the hand rotates the stroke really comes from the rotation and the finger springs off the key like a gazelle leaping from one hillock to another. The effect is very exhilarating and very beautiful. If it were to be attempted by the old-fashioned fingerstroke method, it would be clumsy and hard. Try the *etude* mentioned in this way, and you will conclude that it is one of the most fascinating of all the Chopin works. Furthermore, it becomes much easier and vastly less tiresome to the hands and to the arms.

"The matter of endurance is one of no little importance to the pianist. By this I mean mental as well as physical endurance. The modern recital demands superhuman concentration. Few workers in any sphere of human action are called upon to concentrate so continuously as is the pianist in a modern recital. Mathematicians and scientists may think out their problems at leisure; but the pianist must play continuously, and he must be just as accurate as the scientist, or the critics will catch him up at once. There is an amount of physical and mental effort put out in one single composition like Balakirev's *Islamay* (which Franz Liszt said was the most difficult piece ever written) that represents more energy than the average man puts forth in a day. This wonderful composition is strangely modern, considering that it was written in 1869, long before the day of so-called modernism.

"Pardon my persistence, if I again stress the matter of tone. I am often amused by piano students who visit recitals and always insist upon a location where they can see the player's hands. They seem to think that in some way they can penetrate some dark secret of his art. They even go with opera glasses and train them on the keyboard from the beginning of the recital to the end. If they would open their ears instead of their eyes they would gain far more. Our conceptions of tone are aural, not visual. Learn to imitate the sound and then improve upon it. Do not waste time trying to copy the finger and arm action.

"The great secret of Leschetizky's art as a teacher was his intuitive sense of musical beauty which he placed over and above every other consideration. His genius as a teacher was continually brought to bear upon one thing, and that was to elevate the pupil's enthusiasm for consummately beautiful effects, and then to make it clear to him that these can only be achieved by unsparing sacrifices in work and time. Possibly it was this which inspired Paderewski to practice from eight to ten hours a day when actively engaged in playing, and induced him to have a grand piano built into his private car on tour so that nothing could interrupt his continual quest for new musical beauty."

Rossini's Musical Opinions

By R. A. di Dio

SHORTLY after Moscheles left Paris, where he had met Rossini, his son forwarded to him greetings and friendly messages from the latter, and continues thus, as quoted in Moscheles' *Recent Music and Musicians*:

"Rossini sends you word that he is working hard at the piano, and when you next come to Paris you shall find him in better practice. . . . The conversation turning upon German music, I asked him which was his favorite among the great masters? Of Beethoven he said: 'I take him twice a week, Haydn four times, and Mozart every day. You will tell me that Beethoven was a Colossus who often gives you a dig in the ribs, while Mozart is always adorable; it is that the latter had the chance of going very young to Italy, at a time when they still could sing well.'"

" . . . The Maestro regretted his ignorance of the English language, and said, 'In my day I gave much time to the study of Italian literature. Dante is the man I owe most to; he taught me more than all my music masters put together, and when I wrote my "Otello" I would introduce these lines of Dante—you know—the song of the gondolier. My librettist would have it that gondoliers never sang Dante, and but rarely Tasso, but I answered him, "I know all about that better than you, for I have lived in Venice and you haven't. Dante I must and will have."'"

Inspirational Moments

With Eminent Friends of Music

"Art is the truest League of Nations, speaking a language and preaching a message understood by all peoples."—OTTO H. KAHN.

* * *

"We are reviving our folksongs, we are returning to the older masters of music; but we shall never reach their levels until we get breadth particularly in our songs."—HERBERT ANTLIFFE.

* * *

"There is no life so hard that music does not enter into it as a mild, healing agency. There is no intellect so beclouded that music cannot bring a ray of light into the darkened mental corners."—MAYOR HULAN, *New York*.

* * *

"Music can, indeed, be a medicine; but we must be our own doctors. Happy the man who, like the dog that is out of sorts and makes straight for the kind of grass that will make him beneficially sick, knows what music to 'take' and when to take it."—ERNEST NEWMAN.

* * *

"I would so develop music in the community that I would have a musical instrument of some kind in every home; and I would have every child taught to play, sing and know music. For music makes for better citizenship; it will drive out envy and hate, which do so much to poison the well-springs of our life."

—HON. JAMES J. DAVIS.

* * *

"Good music set to good words, and sung under good direction by a company of people who put their hearts as well as their voices into it, is much more than an amusement; it is a recreation in the highest sense of the word, for it develops and builds them up through the power of joy and harmony."—*Delaware State Parent-Teacher Association*.

* * *

"The artist depends, for his success on the soundness and range of his relations with life. It seems to me that the fruitfulness, the productivity and the power of a man's work in art depend on the fruitfulness and reality of his relation to life, and that the depth and force of a man's ideas are determined by the closeness of this relation."—HAMILTON WRIGHT MARIE.

* * *

"SOMETIMES one hears of people doing five or six hours of practice a day. Maybe! But a great pianist once said that a student who couldn't make an artist on three hours a day never would make one."

—MARK HAMBOURG.

"The slower you play, the more time you have for finger action. As the tempo increases the fingers naturally are held closer to the keys, because there is not time to raise them high. Slow practice I never give up; but I do not use it too long at a time."

—MISCHA LEVITSKI.

The Indefatigable Czerny

By S. A. Lito

PROFESSOR J. ELLA, an old-time English musician and a gift for gossip, tells in his "Musical Sketches" of a visit he once paid to Carl Czerny, the pupil of Beethoven and indirectly the teacher of almost every pianist since.

"Before my departure from Vienna, in 1845, Czerny desired me to pay him a visit. Up three flights of steps lived this venerable musician, in a suite of arm-chairs, much of the same character as the rooms of Edinburgh. No sooner was my name announced, Czerny came to the outer door to give me a cordial welcome. . . . Our interview lasted some time, the course of which I inquired 'how was it possible to have ever found time to publish so many works?' replied, 'I will surprise you the more when I tell you I was twenty-eight years of age before I published my first work, and that I have written more music in my lifetime than any living copyist. You may imagine when I state that I have written more than one thousand pieces that have never been printed, and have never played a copyist to prepare any of my publications!'"

"I was curious to know the truth of what had been described as to his mode of working at four different publications at a time. Czerny smiled at my astonishment at his method.

"In each corner of his study was a desk with an unfinished score in hand.

"You see, my dear Mr. Ella, that I am working on the English, showing me at the same time a long list of national tunes to be arranged for D'Almaine & Company. At a second desk I found Beethoven's symphonies for four hands, half finished, for Cocks & Company. At a third desk he was editing a new edition of Beethoven's fugues, and at a fourth he was composing a Grand Symphony. After finishing a page of one score, he passed on to another desk, and by the time he had written a page at a fourth desk he resumed his labors at the first. Such then, was the mechanical labor of this music life."

Running Down Bad Habits

By R. L. F. Barnett

It is easy to train up a beginner in the way he sits at the piano, in the matter of position and use of the hands and fingers. The experienced teacher may even undo the entire rebuilding of technic for an advanced student who is serious about his work; but the type of student who is likely to fall to the lot of the young teacher is impatient of any process that limits his practice to simple exercises. So it frequently happens that bad results are obtained by gradually weeding out certain detrimental habits, of which each finger has its peculiar set. A specific understanding of what habits are likely to be will hasten their correction.

The thumb, for instance, is apt to press tightly against the hand, its tip pointing outward—a position which results in tension of the whole hand and forearm. It is also a trick of falling below the keyboard, responding with a jerk when called upon to play.

The second finger is naturally lazy. Moving without conscious effort, it seldom receives the proper attention and is prone to call upon the whole hand to push its key.

The third finger is a clumsy member. Instead of using a firm hold upon the key it simply works up and down while the tip shirks all responsibility. The average third finger is as efficient a tone-producer as a cloth on a table.

The fourth finger is weak and, being too often favored, grows weaker. Its salvation lies in its being trained as if it were strong.

The bad habits of the fifth finger are legion. It is its full length upon the key and allows the whole hand to tilt over so that it can move only by wriggling sideways. If made to play a little upon the inner side of its tip instead of on the outer, it not only will correct its own faults, but also will help the hand to right itself.

The above suggestions are by no means to be taken as cure-alls, but they may prove helpful to the teacher who has to deal with hands too long left to their own devices.

"ENSEMBLE may, perhaps, be defined as that kind of operation in music in which each performer bears his share of responsibility for the general effect, as well as for the correct execution of the notes set before him."

—J. A. Fuller-Maitland.

The Most Important Principle in Piano Practice

What Rubinstein Said Was the Greatest Thing He Could Teach His Pupils

By WILLIAM ROBERTS TILFORD

The Only Real Talisman to Remedy Blunders and Nervousness in Playing

ALL through the ancient ages peoples fell under the superstitious influence of the talisman. With the Egyptians it might have been an image of their sacred ibis; with the Hebrews, their phylacteries; with the Greeks, amulets inscribed with mystic words; with the Arabs, sentences from the Koran. In the middle ages the making of talismans formed a large part of what was regarded as medical "science." Even to-day our cheap magazines are occasionally festured with advertisements of fakers who are quite willing to take the money of innocent people in exchange for buttons and charms and images presented to bring good luck or ward off evil.

Of course there is no such magic talisman in music; but there is a principle which so resembles a talisman in its ability to help the student turn slow into rapid progress that the writer has not hesitated to employ the somewhat striking title on this article.

More than this, the principle we have compared to a talisman is something which really bears the endorsement practically all of the great piano pedagogs from Bach to the present day. Indeed, if one were to conjure from the spirit world a pianistic jury composed of Czerny, Ikbenner, Liszt, Henselt, Clementi, Cramer, Heller, Kullak, Rubinstein and Leschetitsky, and should ask them what is the most important principle in all piano practice and at the same time ask them to express this principle in two words, they would all shout in poly-

"Practice slowly!"

Do I hear the reader exclaiming, "The same old stuff 'Play Slowly!'" Perhaps the scholarly ones are saying, "Why, Chaucer told us that centuries ago when he said: 'Ther n' is no werkman whatever he be That may both werken wel and hastily.'" If the talisman is old, does that not add to its significance? Does not the experience of the ages point to a great truth, a great axiom in art?

It is the purpose of this article to go a great deal further and point why this magic inscription should be upon the talisman of every music student. In other words, we shall seek to find out what is really accomplished by practicing slowly and why practically all of the great teachers of the past have advocated it with such enthusiasm.

What Music Students Want Most

Ask any teacher what the student wants to avoid and he will be "drudgery." Take the drudgery out of practice and the bugbear is gone. The writer wants to show how a great deal of this drudgery may be avoided out by the application of this principle. For years the study of musical educational problems has been his life work. For years he sat by the side of the blackboard teaching pupils day in and day out. For years he lived in a great studio building and heard large numbers of lessons given by other teachers "wafted" down the air and light shaft. For years he has discussed the teaching problems with many of the world's great teachers and pianists. It is because of this experience that he desires to see in print, if merely for his own satisfaction, the following exposition of the "Play it slowly" principle which he is convinced should save countless pupils hours of wasted effort if correctly understood and applied.

What is the Great Problem of Piano Playing?

The great problem of piano playing is coordination of the fingers and the brain. The mind and the fingers must of course be trained separately. It is possible for the student to have a knowledge of music entirely theoretical. It is possible for the student to train the hand independently apart from the piano. But fine piano-playing demands coordination. This coordination cannot be developed. It must be developed, grown, nursed like the wing plant.

The great reason for playing slowly is to preserve this coordination of muscles and brain, through the nerves.

The great question is, "How Slow?" The answer to this point is something which the student must establish for himself. The teacher may help in discovering

the right speed; but his greatest work should be in cultivating the student's powers of circumspection so that he can analyze his own muscular actions and nerve control.

What the Student Should Understand

The student who has had drilled into his ears, "Play Slowly. Play Slowly. Play Slowly," over and over again is not nearly so likely to be impressed as the one who had had carefully explained to him the "WHY" of playing slowly. The student should understand. Here are some of the points:

1. Piano playing is merely a means of translating mental musical conceptions to the keyboard through the human nervous and muscular machinery.
2. The human nervous system is a marvelously complex and intricate thing, but at the same time something which works with beautiful simplicity, when employed naturally and not "forced."
3. Physiologists have compared the mysteries of muscular action by telling us that when the mind wills that any part of the body move it brings about a kind of "explosion" or impulse of nervous energy.
4. The nerves must be trained to bring about these "explosions" with ease, security and precision.
5. When an attempt is made to crowd too many of these nerve and muscle explosions into too short a period of time the result is a kind of destructive confusion.

The writer has thus far endeavored to develop logically the "Why" of playing slowly. It is to avoid a confusion of "nerve explosions" which absolutely prohibits the coordination of the mind and the fingers. These too rapid explosions remind one of a drunken cowboy shooting wild in all directions. The student should aim his "explosions" of nerve force at the keyboard with the same certainty and ease with which a skilled marksman controls his rifle.

Have You Followed this Plan?

In other words, to follow the simile of the expert marksman, he should handle his instrument without conscious nerve tension. He should sit at the piano with consummate ease and comfort. He should take aim with superb coolness. Never for a moment should he feel hurried or "forced" ahead.

The student will soon discover that there is a certain very definite dividing line of tempo. If he plays faster than this dividing line he will find himself making "nerve mistakes." That is, his fingers will balk, stumble and fall. His great object should be to discover where this dividing line is. If he steps over it he is "gone." All of the practice done beyond the dividing line is wasted practice—work that will have to be done again. Worse than that, practice done beyond the dividing line, in the region of confused nerve explosions, really makes for nervous habits which may prove disastrous in many ways.

Ill Health from Wrong Practice

When the student says "Practice makes me nervous," he invariably means the wrong kind of practice. The writer has investigated some cases of this kind of nervousness. They were genuine enough without doubt. In nearly every case they were easily traceable to the habit of playing beyond the dividing line. When the students were carefully watched and patiently guarded so that they did not play anything faster than they were able to play it comfortably and almost effortlessly, their nervous symptoms disappeared and in their place came security, repose, beauty and eventually the very velocity they were seeking to cultivate through erroneous methods.

The writer has not the least doubt that there are thousands of nervous sufferers in our country who have derived their ills from "nervous" piano playing. Observe the average student, breathlessly stumbling through passages too difficult for him at the speed at which he attempts them.

A Strain on the Teacher

Anyone who thinks that the music teacher's calling is an easy one has never had any experience in teaching. Yet it could be made a great deal easier if the teacher

would only take up this principle of "slow practice" and stick to it. It takes will power, almost gigantic, to hold back some nervous pupils. Breaking wild horses is a pastime compared with teaching some students who want to stampede ahead over difficulties. Patience is the teacher's only panacea. Get the pupil to understand the "why and the wherefore" of slow practice. Show him by object lessons in his own playing that "slow practice" is the foundation of velocity.

There is, however, a kind of slow practice which is a terrible bore to the pupil. It is quite as bad to exaggerate this slowness as to play too rapidly. There is no real need or purpose in playing a thing unnecessarily slow. The great principle is to find the dividing line. "Slow enough" is behind that point of tempo where the piece or the measure in question can be played without the slightest suggestion of strain or nervous discomfort.

If you are studying without a teacher keep experimenting by playing slower and slower until you reach your own dividing line. Mark this with your metronome; and do not proceed beyond this line until you are absolutely confident that there is no strain. Then gradually build up your tempo until you have acquired the desired speed.

If this process seems too trying, make the attempt to play the passage by means of occasional spurts of speed just to try your ability. This is permissible and the results are often very encouraging and convincing.

The Voice of a Pioneer

The late W. S. B. Mathews discussed this point fifty years ago, in *Dwight's Journal of Music*. His presentation of the reasons of slow practice has been given many times in THE ETUDE, but deserves to be read again. The main principles are: "Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence."

He then discriminates between the sensory nerve centres which carry messages to the brain (as in the instance where one is pricked in the finger while sleeping and is instantly awakened by the telegram to the brain), and the motor nerve centres through which the brain telegraphs an order to a muscle to contract or expand. He then states: "Motor and sensory impulses are propagated at different rates of speed. The motor impulse travels at the rate of about ninety-two feet a second, and the sensory at the rate of about one hundred and forty-nine feet."

Practical Steps Toward Success

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate. Consequently the pupil continues to make mistakes, and these mistakes are actually practiced over and over until they become fixed.

The pupil is always in a state of continuous muddle. How shall the student employ the means we have suggested? The following tests may be successful.

1. Play the passage so slowly that you can grasp every note, every touch effect, every outline of rhythm and accent.
2. Play the passage a great number of times without mistakes of any kind. In order to determine positively whether you can do this you must resort to counters—any kind of little markers. Pencil marks on a sheet of paper are quite as good as anything. Agree with yourself to play the passage let us say ten times correctly. Start your count and repeat until you encounter a mistake. Let us say that you have played the passage correctly six times. The seventh repeat reveals a mistake. Start all over again and try to avoid mistakes. Let us say that this time you get as far as the fourth repetition and a mistake is revealed. Start all over again. Perhaps this may show you that you are playing too fast or are not concentrating. Keep at the process until you have proved to yourself that you can play the passage at least ten times without any kind of a blunder. Mr.

T. M. Williams states that he uses jelly beans as counters with children, when the work is done they feast on the counters.

This idea has come down to us from Czerny, Liszt and Leschetitzky. It is invaluable in forcing the pupil to play slowly enough to uncover all mistakes. More than this, there is nothing quite like it to insure the student against nervousness in playing before people—a nervousness that almost always comes from too fast practice or from a failure to know that one knows the piece. Indeed, the student should have a reserve margin of speed and confidence with any piece to be played in public. Just to be able to play a composition is not enough. In public you are under a nervous strain which may be counted upon to discount your efforts at least twenty-five per cent.

The Principle of Magnification in Music

Some years ago in an editorial in the *THE ETUDE* the editor took up the principle of "magnification" in piano study. It was designed to indicate how slow practice and slow study make even very complicated passages clear. The writer has ascertained that many outstanding teachers have written to *THE ETUDE* stating that they have found this editorial especially valuable in their work. For this reason it is repeated by request. In response to requests the editorial is reprinted herewith.

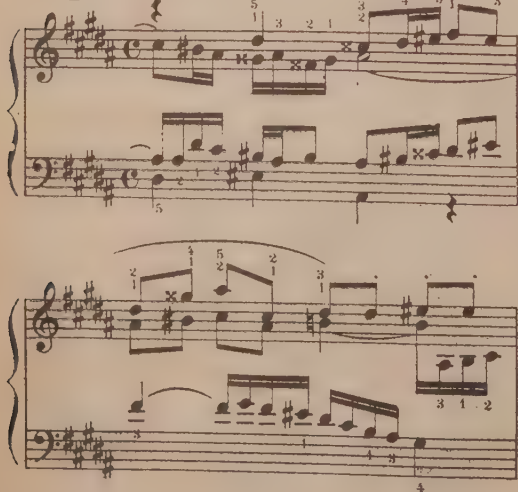
"What is probably the fundamental principle of all study is the one which pedagogs have discussed the least. It might be called 'magnification'—making things larger. It is the bed-rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and, indirectly, a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and militarism.

"In order to perceive clearly and unmistakably, one must first of all make things larger. The world was possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the *Nina*, the *Pinta* and the *Santa Maria* set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth. Now lenses make it possible for one to see objects one-millionth of an inch in size.

"In music-study the same principle of magnification is of great importance and use. It takes on two aspects—magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be commiserated.

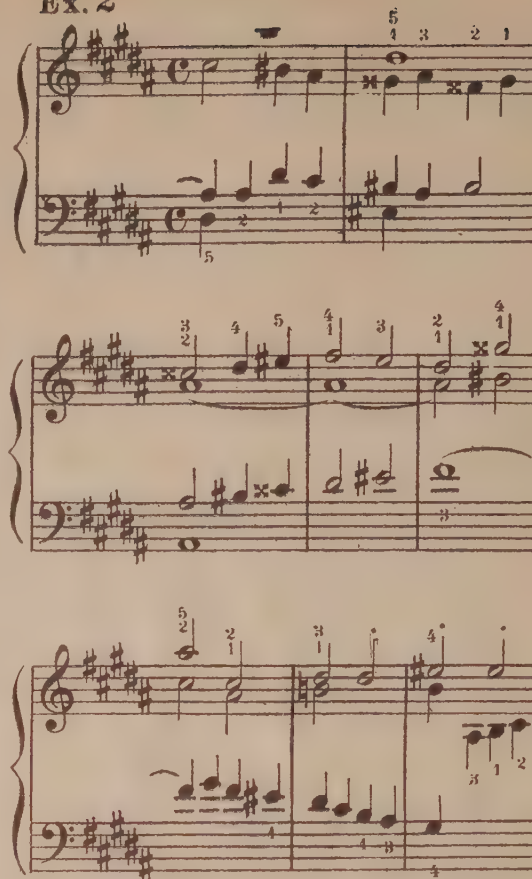
"Magnification through prolonged length is of equal importance. Take the following from Bach's *Fuga XVIII* from the "Well Tempered Clavichord," which to some pupils is a maze of complications in its original form.

Ex. 1



"Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.

Ex. 2



"When Anton Rubinstein uttered the following remark he really expressed the Alpha and Omega of all successful practice.

"Play in the beginning slowly and firmly until the new piece has entered your fingers."

"He used to say that this way was the greatest thing he could teach his pupils."

The Value of "Togetherness"

By Norman H. Harney

THERE are certain requirements in connection with music study which, it may be assumed, are not likely to be overlooked by the young student. We may take it for granted that he will place himself in the hands of the best available teacher or group of teachers; that he will study diligently and uninterruptedly for a sufficient number of years, and that he will listen to as much good music of all kinds as possible. These things are so essential that they are in no great danger of being neglected. What the student is more likely to be deprived of is the great benefit which results from the performing of music in company with others, either in large or small groups. The very earnestness with which he applies himself to his studies may be the cause of his withdrawing himself from playing with other musicians on the ground that he has not the time, or that such performances, being usually of an amateur nature, are not likely to be helpful to him.

The benefits to be derived from working with other musical people are many and varied. There is the sight-reading practice which every musician needs, the opportunity of familiarizing himself with compositions which otherwise would not come to his notice, the poise and the self-control acquired by playing with others, the increased opportunities for playing before audiences, large and small, and the great stimulus which results from working with kindred spirits toward a common goal.

The singer will do well to join a church choir or other chorus, especially one in which he will have the opportunity for occasional solo work. The value of this is so obvious that he usually requires little urging to follow this advice. The player of an orchestral instrument should by all means enter some amateur organization, selecting the best one within his reach. If the harmonies which result are at times a little inferior in quality to those brought forth by our great symphony orchestras,

let him not despair. He is learning something all the time. The player of a stringed instrument who neglects a chance to play quartets will regret it sooner or later.

Opportunities of the Pianist

The pianist is shut out from some of these activities but in other respects his opportunities are wider. A skillful player is always in demand as an accompanist either for soloists or for choruses. A young man with whom the writer was acquainted obtained several years of valuable experience by playing the piano at the church rehearsals in a prominent church of his city. Another performed a similar function for a large glee club. Directors of both of these organizations were able musicians, and the two young pianists received an insight into some of the secrets of choral conducting which they could not easily have obtained otherwise. Few things are more instructive to the piano student, and few things are more delightful and inspiring than to roam in the wonderful field of song literature with an accomplished singer. This is something no pianist should neglect willingly. Then there is the interesting field of violin sonatas, trios and other chamber music work. There is a rich literature in this style of composition and much of it is well within the reach of all fairly competent players.

It is a well-known law in economics that ten men working together for a given period can accomplish more than the same ten men working separately for the same length of time. This is true also in the field of musical activity. Three players studying faithfully, as we say the trios of Beethoven, can create a musical atmosphere, a fund of enthusiasm, and learn many things which would be quite beyond them if they were working individually. There is a wonderful stimulus in this artistic "togetherness." It quickens the musical intelligence; it stirs the imagination; it brings inspiration and encouragement; it arouses ambition and energy and it broadens the musical horizon. In a word, it is a most valuable aid to the growth and development of the serious-minded and aspiring student, and one which he should not neglect to make a part of his life.

How to Make Practice Interesting

By Virginia Thomas White

"I HATE to practice!" That seems to be the objection to music lessons; and the teacher meets the problem constantly. The first step in the solution is to make the lesson interesting. Have plenty of varied material. Children like to write; and it is quite helpful to let them write notes of different values in the correct time and also make sharp and flat characters. It is surprising how much this writing helps to impress upon the child the value of time and notes. Let him write some notes each day as part of his practice.

All music students, young or old, dislike the word "exercise," because the traditional meaning of the word is tiresome, tuneless practicing. Often the name of a piano number will hold the child's attention, because it may stimulate the imagination; but let the number be entitled "Exercise" or "Etude" and the child will dislike it immediately because the title signifies, to him, only tiresome practice. As a result, we find that the choice of pieces according to titles often plays a large part in holding the child's interest, and in instilling in him the desire to practice, rather than the teacher's suppression of imagination is very prominent in everything the child does and anything which appeals to his imagination interests him.

Stories always hold a child's attention; and a biographical sketch of some composer, told at the beginning of the lesson, will be something to which the child will look forward. You will be surprised to find how many the child remembers of these sketches, from one lesson to the next. This tends to create interest; and the lesson must be made so attractive to the child that he is anxious to know his lesson so he will be ready to learn the next one.

An imaginative child may be reconciled to the monotony of practice by telling him about Mozart's childhood, how he played and traveled. Then the lessons should not be too long. Short lessons at more frequent intervals are often better than long lessons once a week. With beginners it is often advisable to have a supervised practice hour, if two lessons a week are inconvenient. Let the child be free to ask questions and urge him to do so. Make the child feel that every time he goes to piano he is learning something new about how to play the piano. All these little items make for interest and interest is the secret of good practicing.

Reaching the Boy Through Good Music

Notable Work Conducted in Junior Orchestras, Boy Bands and Harmonica Clubs

By ALBERT N. HOXIE

How Thousands and Thousands of Potential Music Students are Being Created by Novel Methods

Editorial

DURING the last two years an altogether extraordinary work in connection with boys and music has been developing in various parts of the country. This has been particularly noticeable in the activities of those who have employed the humble mouth organ or harmonica as a means of baiting the trap for the boys' natural love for music.

The leader in this movement has been Mr. Albert N. Hoxie, of Philadelphia. Just what Mr. Hoxie has done in two years is difficult to describe in this article. It is necessary to go back many years to get on the thread of our story. Mr. Hoxie was born in Boston, September 1884. He came of a musical family. His first introduction to music was as a choir boy. At the age of ten he took up the study of the violin. He organized and conducted the first grammar school orchestra in the city of Boston. Four years after his departure this school had a class of two hundred students in violin. Once a year he gave a fine concert with his orchestra groups in one of the city halls. Later he did a great deal of choral conducting. In 1910 he married and moved to Philadelphia, going into business for the time. All of his spare time has been devoted to music. Mr. Hoxie's "spare time" would mean a full working day to the average person.

Boys who never dreamed of taking any interest in music suddenly developed into harmonica virtuosos. Through their love of music, developed in this way, they have been inspired by the hundreds to take up the serious study of music. More boys are studying music in the city of Philadelphia than ever before, and it is due entirely to the harmonica. If the music teachers were commercially minded they would leave nothing undone to support harmonica classes. More than this, the interest in the harmonica has given a natural outlet for the boys' born arsenal of mischief dynamite. In fact, even very tough boys, boys known to be difficult to handle, "hard cases," have been literally transformed by their group interest in playing the harmonica.

The great war came on. He immediately enlisted as a song leader, and during the American participation in the struggle he conducted musical work of invaluable character in the Philadelphia Navy Yard and in various community centers, conducting choruses, aggregating hundreds of thousands of people. His Liberty Chorus alone numbered one thousand.

The closing of the war found Albert N. Hoxie a man of thirty-three, prosperously engaged in a large business, and with a family of three children. He suddenly came to the realization that, in order to expand his great musical desires, it was necessary to increase his musical knowledge. He therefore enrolled in a large Philadelphia Conservatory and took the regular course for two and one-half years, graduating with honors. This, mind you, was after some years of experience in conducting large orchestras and choruses in the works of masters. The ordinary musician, to say nothing of the business man, making music his love work, might have been satisfied, but Hoxie was not. He recognized certain deficiencies and did not hesitate to go back to "first principles" in school in order to be thoroughly in touch with the latest ideas.

He then looked about for new fields to conquer. The idea of service and making his music a service to others

had been paramount in his mind. His war experience had revealed to him the extraordinary sociological value of music in uniting people and inspiring them to ever greater and higher achievements. Why not continue to employ this great force in peace times? All that it needed was enthusiasm, experience and organization upon the part of devoted leaders.

Therefore, Hoxie's first step was to align himself with the progressive city administration of Philadelphia under Mayor W. Freeland Kendrick.

Meanwhile Hoxie had been working with the Philadelphia Music League, under Mrs. Frederick W. Abbott, in the investigation of the possibility of employing the harmonica as a means of interesting armies of boys in music. The first experiments proved very encouraging. About 2500 boys enlisted in the harmonica groups the first year. The Grand Prix for the best performer was offered by Mr. Harry T. Jordan, manager of Keith's Theater in Philadelphia, who agreed to engage the winner for one week at the theater at the salary of \$150. The winner of the second prize received a scholarship in violin playing at a Philadelphia conservatory. The second year 10,000 boys took part. This year 40,000 boys entered the lists. Mr. Hoxie makes the following statement about his work:

"The instrument is so easy to learn that a handful of boys who have never played it before can be taught in one lesson to play the scale and *America*. They are delighted with this accomplishment and in a very short time acquire a surprising technic and a still more surprising repertoire. I have known boys to play one hundred and fifty pieces from memory. They hear new things over the radio and from the talking machine and are insatiable in their desire to extend their repertoires. Most of them do this by 'ear.'

"It may surprise THE ETUDE readers to learn that harmonica groups playing in parts are most effective musically. The ordinary harmonica has no sharps or flats, but there is a new chromatic harmonica upon which

anything can be played. It is very simple and it can be taken up and played in one lesson by boys who have had the old harmonica. These two-, three- and four-part groups are composed of boys who play from notes. It is a little uncanny to take a group of boys and find that inside of half an hour they can learn a large part of the slow movement from the 'New World Symphony' or 'Rigoletto' in four parts. In a recent large concert at the Metropolitan Opera House in Philadelphia, given by the Civic Junior Orchestra, the Civic Junior Band and the Boy Council Harmonica Band, sponsored by Mayor Kendrick, one hundred boys played the Dvřak *Largo* and various other numbers with such success that, although the work of the orchestra of one hundred and



ALBERT N. HOXIE IN ACTION, WITH A HARMONICA BAND

Mr. Hoxie, a Philadelphia business man (whose transactions have sometimes exceeded a million dollars a day) makes music his avocation, organizes and conducts large orchestras and bands of boys and huge groups of harmonica players as the source of supply of future instrumentalists. At present he devotes all his time to music. His interest in the harmonica as a pioneer instrument for the boy has brought back the boyhood enthusiasm of famous men all over the country. In the upper left hand corner is Dr. Russell H. Conwell, who built a great University from the proceeds of his lecture "Acres of Diamonds." In the upper right is General Smedley D. Butler, Philadelphia's militant Director of Public Safety. In the centre is the Hon. W. Freeland Kendrick, Mayor of Philadelphia, all enthusiasts for the Hoxie Harmonica Movement.

eighteen (including all the instruments of the symphony orchestra), and the band of one hundred and fourteen (including all the modern band instruments), were credited by critics as being exceptionally fine in every way, the real human hit of the evening was the Boys' Council Harmonica Band.

"In all this work I have been fortunate in having the splendid backing of the Mayor who happened to have played the harmonica in his youth. It is an inspiring thing to watch him on certain occasions play for the boys, or more especially when he sits in and plays with a harmonica band. You can imagine the effect upon the boys when they see that they are working in something which is big enough to interest the mayor of a city of 2,000,000 inhabitants. At our last concert, the mayor entertained all of the boys in the orchestra, band and harmonica bands, about three hundred and fifty in all, to a turkey dinner. Do you suppose that those boys will ever forget that event? After the dinner they all looked as though music had a new meaning to them. Some of these boys were very poor boys, sons of struggling parents to whom a musical education means unmentionable sacrifice. To some a square meal was a rarity. The boys were told that they could have all the food they wanted. One boy was so hungry that he ate four plates of soup and when he came to the turkey he was the most disappointed boy imaginable because he was so full that he couldn't eat it. That was a real tragedy.

Great Need for Trained Harmonica Players

"The need now is for trained leaders in this harmonica work. This does not mean men who can merely play a few tunes on the harmonica but rather men with some musical experience, the real boy sympathy, a wide vision, and an appreciation of the sociological, musical and educational possibilities of the work. They must be able to identify the boys with distinctive musical talent and they must be able to persuade those boys to get into the musical field and study music. They must have tireless energy and the true spirit of sacrifice.

"The boys themselves develop initiative and start harmonica groups of their own. This is happening all over the country. In the contests there is always the finest kind of sportsmanship. The decisions of the judges are accepted without jealousy or protest. The winner is always sincerely congratulated by the losers. In fact, in my experience with boys in various phases of activity I know of nothing that brings them so much together as music. The boys develop a fine spirit. I have many boys who have gone into hospitals with their harmonicas and played for boys who are bed-ridden. They even teach the boys in bed how to play. The whole movement is so inspiring that it is difficult to know how to describe it.

"The men of the city have been splendidly inspired by this movement. I have never asked the business men for prizes without receiving them. The boys have earned new suits, radio sets, cups, medals, pianos, all sorts of things which have come as gifts from business men who have seen the possibilities of music used in this way.

Produces Students for Other Instruments

"Of course, the teacher in reading this article may have some selfish interest in wondering whether it will really produce students for other instruments. There can be no question about that. It is producing them all the time. It is merely a form of graduation from one very elementary kind of music to the more intricate kinds. For instance, our boys play on the same program with our orchestra and our band in the Metropolitan Opera House which seats nearly 4,000 people. They are fired with enthusiasm for music as are hundreds of boys to the theater. They mingle with the other boys and in only a short time those boys will surely strive to join some band or some orchestra or will want to play the piano. Out of one group that began with the harmonica, I found that thirty-five percent had from this taken up other musical instruments.

"The harmonica comes into the boy's life before or during the age of adolescence, when his voice is changing. He does not want to sing, because it makes him ludicrous; but he will play the harmonica with enthusiasm.

"The Philadelphia Civic Junior Orchestra was organized in the fall of 1924. On March 7th, 1925, the following program was played.

- Violin Solo—Zigeunerweisen (Gypsy Airs)....*Sarasate*
Concertmeister, Nathan Schwartz
1. American Fantasie.....*Victor Herbert*
2. Vorspiel—Die Meistersinger.....*Richard Wagner*

"The Civic Junior Band was organized at the same time as the orchestra and on the program of the 7th of March, it played the following program:

- Overture—Morning, Noon and Night in Vienna..*Suppe*
Selection from Faust.....*Gounod*
Suite—Anthony and Cleopatra.....*Gruenwald*
March—Stars and Stripes.....*Sousa*

Rehearsals Held in Mayor's Office

"The rehearsals were all held in the large reception room of the Mayor of the City at the City Hall. Most of the boys owned their own instruments; but it was necessary to buy tympani bass drums, double basses. These were secured through the liberality of Philadelphia business men, inspired by the Music League. Rehearsals were held once a week and lasted about two hours at a time. The superintendent of music of the Board of Education in Philadelphia, Dr. Enoch Pearson, instructed the orchestral leaders in the public schools to send their best material. I spent the entire summer last year in examining eleven hundred applicants for these groups. The success of the concert was unusual and was highly praised by the Philadelphia press. The work has really only begun. Of course, we must expect a large turn-over every year; but that adds to the interest of the enterprise and will keep us constantly endeavoring to keep up our standards. The interest of boys in the orchestra and the band is enormous. Some of them travel miles and miles to attend rehearsals. Their attention is remarkable. They realize the advantage of thorough-going ensemble practice and what it will mean to them in after life.

"One result is that the interest in music the harmonica has developed is such that the boys insisted upon knowing something about the piano and I have been obliged to arrange for piano classes in order to satisfy their ambitions."

Suggestions for Summer Work

By Leonora Sill Ashton

WHILE the music teacher, like every other professional man and woman, looks forward with anticipation to the summer's rest and recreation, the financial aspect, or perhaps it might better be said, the lack of financial aspect, which goes with this season, in the case of the music teacher, is a serious one, as the musical salary does not follow the teacher all through the year.

At the outset, it must be said that at least one month of pure relaxation from any real effort is absolutely essential to the busy teacher. But it is safe to say that, in most cases, the period in which lessons cease for the summer is much longer than four weeks. In this time there are many ways to which the enterprising teacher may turn, which will bring in an added income and at the same time keep his musical wits and faculties alive.

Working for Music Journals

One of these would be writing for the musical journals. Just as some of the finest stories this world could ever know are enacted in crowded streets, tenements, lonely farms and out of the way villages, so information about music teaching that would be of inestimable value to the profession lies in the knowledge and experience of many of our faithful teachers.

Look back over your past winter's work. Think of your pupils, one by one, and of the problem each one presented. Call back to your mind the way in which you dealt with this problem, what results you obtained, and try to express it on paper in the simplest way possible.

There is many a hard-working teacher whose misery and discouragement craves sympathy. Tell your hardships and trials, so that he may know of them. Perhaps, in the very writing, a way of improvement will open to you that you yourself have not thought of before?

Plants That Blossom

There is no plant that blossoms more profusely than that one whose seed is the word placed on paper.

Write your experiences as you "loaf and invite your soul," and send them on trial to a musical periodical. I know by experience what kind of treatment you will receive.

Years ago, when a very youthful person, I sent a treatise on "MacDowell and the American Artist" to a leading musical journal. Of course it was returned,

but with a note of encouragement to soften the rejection which was worth more in incentive for further work than a fat check would have been.

There are other ways, too, in which the music teacher may profitably employ his time during vacation.

Perhaps you are a teacher in a small town where there is not the general exodus in summer time that takes place in a city. From personal experience, I know how any social effort is welcomed during the pleasing weather in a place like this.

Why not institute a "musical morning" on a friend's veranda, once a week? There may be one or two of your acquaintances, perhaps more, who will consider this a presumption, but the true worker in any walk of life will never heed idle conversation.

Choose a Composer a Week

If you have the good soil of knowledge to work with you need never fear. Choose a composer a week, and give an outline of his life and work. Or explain the different meanings of the so-called schools of music. Show how they have merged into one another, each lending a special part to the history of the whole.

You might give a complete synopsis of the history of music in six or eight talks. You would start with the early barbaric sounds, which were man's earliest speech and pass to the first crude instruments, the drums and pipes. From these you would go to the various phases of religious music, down to the cultivation and evolution of musical form in the Classical Period. From this you would pass to the melodious and freer expressions of the Romantic age, down to the present day, with its strange, and often beautiful, harmonies.

This may mean much study and research on your part, but you will be enriching your own mind and musical sensibilities as well as your neighbor's. With the right effort and interest on your part, you can unblushingly name your fee for each person who attends.

Musical Afternoons

Another suggestion would be a "musical afternoon." I have known something like this to be given in a lovely old town up the state, and can remember with pleasure I looked forward to sitting in a big, shady library, listening to song and piano music as I looked out on a genuine old-fashioned garden.

Of course this last means practice. You would attempt anything like this last without due work and preparation. But would you be the gainer or the loser from good, faithful practice such as you insist upon for your pupils?

In closing, that month of perfect rest and recreation should be the one directly before you resume your teaching. Then, with what a rush of energy and new knowledge you will begin the autumn's work!

In thinking the matter over yourself, you will probably summon up many original ideas for making summer profitable to yourself and your pocketbook.

The Tears of Berlioz

By Victor West

HECTOR BERLIOZ was a man of irascible temperament who said many sharp and bitter things, but he could also go to the other extreme, as Gounod shows us in *Memoirs of an Artist*.

"Sapho" was produced at the Opéra, for the first time on the 16th of April, 1851," writes Gounod. "I was thirty-two years old. It was not a success, and yet *début* gave me a good place in the estimation of artists. . . . My mother was, naturally, present at the performance. As I was leaving the stage to rejoin the hall, where she was waiting for me after the end of the public, I met Berlioz in the lobby of the Opéra, his eyes filled with tears. I sprang to his neck, saying: 'Oh! My dear Berlioz, come show those eyes to mother! That would be the best criticism she could render upon my work!'"

"Berlioz yielded to my wishes and, approaching my mother, said:

"Madame, I do not remember to have felt a similar emotion in twenty years."

"He published an account of 'Sapho' which assuredly, one of the highest and most flattering tributes that I have had the good fortune to gather in my career."

"THOSE who do not succeed (in a virtuoso career) need not be unhappy and they are not unfortunate; they have much to contribute to the musical life and development of America."—*Olga Samaroff*.

1. Overture—The Merry Wives of Windsor
Otto Nicolai
2. Suite—Dances from Henry VIII.....*German*
 - a. Morris Dance
 - b. Shepherd's Dance
 - c. Torch Dance

Beautifying Octaves

By EDWARD ELLSWORTH HIPSHER, A. R. A. M.

Overcoming Octave Difficulties by Practical Means

OCTAVES have been enveloped in something of a halo of mystery, by much discursive discussion. Records of artists of the past remind us that certain ones possessed uncommon power of overcoming octave difficulties. These have bred in the minds of piano students a questioning as to their ability to cope with these demons of the musical highroad. And yet any St. George who will buckle on the armor of determination and use a liberal accoutrement of good common sense can slay their difficulties, at least up to the level of his other technical equipment.

From the time that David killed the Philistine giant the secret of achievement has been a proper aim. Not much the ammunition as the manner in which it was used has determined great victories. And so, with octaves as the enemy to be overcome, the extent to which the mind guides the arms, hand and fingers will gauge the measure of success.

Octaves may be made to shimmer; they may be made to scintillate; they may be made to murmur; they may be made to roar. They may be made to rattle; they may be made to bang; but that is another story, and one in which we are not interested. As the electrician the theater selects his lights so that they will blend and always please the eye, so the tones of our instrument should be always so produced as that, no matter what the desired volume, they will not offend the ear. Combinations may be discordant and cause the ear to require resolution; but the individual tones of which these chords (or discords) are composed must remain musical. To the extent to which this quality has been developed, the status of the artist, and it is with the secrets of this development that we are now directly concerned.

With this object determined, let the student set to work at the following studies. For they are to be studies—not exercises. Rather than be a medium of mechanical practice, they are to be mastered by study—that is, by musing, pondering, meditating upon them, and then putting the resultant ideal into action.

The first essential for success is that the player shall be in a proper position before his instrument. The seat should be of such a nature that the user may sit, comfortably, far enough back on it that the torso, if held quite erect, would be entirely over and supported by the seat. Then, the height of this seat will greatly influence the balance of the arms, and thus the elasticity of the muscles. Ordinarily, between seventeen and eighteen inches is the correct elevation; and this takes into account the variance of physique of individuals. The one who has been accustomed to being perched on an inordinately high bench or stool will at first feel comfortable on the lowered seat; but for extended octave passages, in which not noise, but a round, full, musical tone is desired, there is but one solution, and that is the lowered seat. A wooden or dining chair the correct height is the ideal for this use, especially for long and taxing compositions.

As a beginning, take any sixth on the white keys—E-C. Without regard to time or rhythm, poise the hand well above the keys and, with all muscles relaxed, the hand and arm fall, the first and fifth fingers striking the correct keys. Make no effort at first for loudness, but do listen that the tone is beautiful, clear, sweet, that of a fine bell from a distance, or of a beautiful voice. Listen! Listen!! The good Quaker Penn must have been at least at heart a music teacher, for he said strongly, "Hear with your own ears."

When the above has been thoroughly tested so that it can be done by either hand without restraint, try the following study:



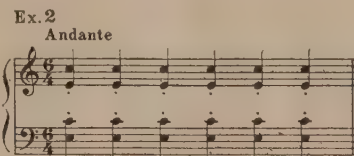
Sixths must be used at first. Reaching the octave requires a certain amount of tenseness of certain muscles, and success depends upon the minimizing of this.

Giving each note a comfortably long count, allow the hand to drop on the keys and to rebound lightly to its normal position. Do not bring the hand up with a jerk; insure that it rises with a light rebound from the keys. The time the action that there will be no long wait. Do this with each hand, alternately, of course playing the

left hand an octave lower. For the present, take no thought as to whether the tone is large. Let it be as small as it will, just so that it is clear, musical, and pleasing to the ear. For variety try other tones which are a sixth apart. Persist in this till certain that it can be done with the wrist remaining thoroughly relaxed—so that in the muscles of wrists and arms there shall be absolutely no feeling of tenseness or strain.

By very slow degrees, there may be now a development of tone. As they fall on the keys the first joint of the thumb and the tip of the little finger may begin a gentle grasping of the keys—with the feeling of drawing toward each other as do a pair of curved tongs to hold an object. Care must be taken that this new development is slowly and gradually undertaken, so that it shall not interfere with the freedom of the arms.

With freedom of muscular action and a relative beauty of tone developed, we now are ready for the use of the two hands in combination, as in Example 2:



With a few trials of this, just to be certain that employing both hands at the same time has not induced constriction of the muscles, and to furnish added interest, we may now begin to employ this figure of six sixths on each tone of the scale, ascending and descending.

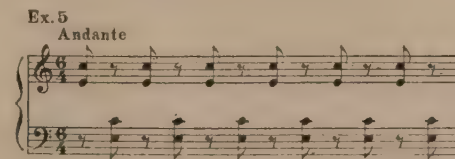


If either arm begins to feel at all cramped in action, or if the least sting or pain appears, stop instantly! Some muscle or tendon is not so free as it should be, or it is being overworked. If, at the first trial, the study can be done but half way up the scale, let it be done easily, freely, beautifully. Endurance will develop with repetition of effort. Other material may be taken up for practice, returning later to this endeavor. In fact, short periods of concentrated study, several times during the hours of practice, will be the certain way to attain mastery of this difficulty.

When exercises 2 and 3 have become quite safe, the same notes should be done in broken figuration—as in Exercise 4:



Then the action of the two hands should be reversed; that is, right hand should precede the left.



These broken sixths now should be done on each tone of the scale, following the model in Example 3. Carefully used, these studies will be the source of much freedom, strength and elasticity in both wrist and arm muscles.

By this time sufficient vigor and independence of the various organs should have been developed, so that it will be safe to experiment with octaves. Begin these with Exercise 6:



These should follow the same procedure as was adopted for the sixths, using in rotation the scheme outlined in Examples 1, 2, 3, 4 and 5. But, with the hand extended for the octave, vigilance will be increasingly necessary. Watch! Feel!! Listen!!!



Listen—and listen beautifully. That is, listen so interestedly for beauty in the tone that this quality will grow of its own accord. And "own accord" is exactly the apt phrase at this time; for if in the mind the tone is beautiful, that same quality will be gradually communicated through the muscles of the arms and fingers in such a way as to cause it to appear in the tone drawn from the instrument. This the earnest student cannot get too deeply imbedded in his consciousness. The ideal tone—full of beauty and sympathy—which is born in the mind of the player will, against all odds, be reborn in the tone he creates in his playing. It must be so. Nor can he succeed in this direction to the least degree before this previous mental condition has begun to bloom.

The writer recalls a most unpromising youth, one who was given a hand with tightly-bound muscles and a touch which was anything but elastic. Yet that young student had the good fortune to fall under the guidance of an understanding teacher (and, mind you, that teacher was of the sex the cave men haremized) who unremittingly filled his mind with good-tone ideals until gradually these crept out through the tips of his fingers and through the mechanism of the instrument, and spread gossamer sweetness over the sounds he drew from the piano, and this till his playing has been mentioned often by the discerning as being characterized by beauty and magnetism of tone. If one can do this—why not others? The success of the enterprise will be determined entirely by the spirit, the application and the devotion which the individual infuses into the effort.

When the composer wants to indulge in a display of combined brilliance, sonority, vigor and concentrated dash, he lets loose on the ears of his audience a cascade of octaves. What else is so effective? What other interval is so pure in its tonal relations and in its combination of wave lengths? And by marshalling them in arpeggio formation the composer may pile up great waves of sound which deluge the ear and stir the emotions.

But we are just now interested, not in the manner in which the composer is to use octaves, but in how the player is to make them a medium for his art.

Notice the following passage from Mendelssohn's *Concerto in G Minor, Opus 25*. And now the interpreter is ready for a thrill; for, in spite of the elevated nostrils of some supercilious moderns who can find no beauty in a chord which pleases the ear, Mendelssohn—with conceded limitations as to dramatic depth—did leave a goodly share of music in which there is a beautiful balance of melody, harmony, form, and emotion. In fact, he, of all the Romantics, succeeded best in adding emotion to perfection of classic form.

After two or three of the easier Mozart concertos, this one just mentioned of Mendelssohn is almost invaluable as a stepping-stone to those of Beethoven and more modern composers which make greater technical and interpretative demands upon the player.

But now we are ready for the experiment.



The uninitiated need not be disturbed by the notation of this example. The notes for each hand are played in precisely the same manner, those in the bass being executed as if they were sixteenths, with sixteenth rests following them, and immediately under the sixteenth notes of the right hand; just as the sixteenth rests of the treble are over the sixteenth notes of the bass. The custom of omitting the rests in the hand leading the accents is for the purpose of simplifying the appearance of the printed page, thus reducing the labor of the engraver and presenting to the student a simpler problem in reading.

Do not touch the keys before you have mused on the quality of effect desired. In your mind recall the most beautiful passage you can remember of the playing of your favorite artist. One of the chief incentives which take the student to concerts or opera should be the opportunity afforded for listening to the tone quality created by the participating artists. And, after all is said and written, it still remains that their individuality of tonal beauty is one of the chief charms of these artists, and one of the things which holds most the loyalty and admiration of their public. It is largely through this individual beauty of tone that they are able to achieve those emotional conquests which sway their audiences.

The writer still cherishes the miracle of tone he experienced in his first hearing of Tetrassini. It was in historic old Covent Garden Theater; the opera was "Rigolotto." When, as *Gilda*, the great Italian *cantatrice* released her glorious voice and warm Latin nature in the opening measures of *Caro Nome*, those upward *portamenti* at the end of the first and third short phrases revealed such a gorgeous wealth of tone that they thrilled and lifted the auditor and have remained ever since as a goal toward which to strive, whether the voice or instrument be the medium. Heifetz' luscious tone in the Schubert *Ave Maria* is almost equally a feast of ideally sweet sounds; and, by the way, his record of this composition is one of the most satisfying to be had.

Such moments are too precious in the student's life to be missed. Listen to artists, vocal or instrumental, and register in the memory those marvels which they sometimes perform in their inspired moments. Let these float in the ear of imagination till they are heard almost as consciously as when sitting under the magnetic spell of their masterful personalities. With the mind and body thus prepared one is ready for work.

This No. 7 may be used also in the major, by changing each E-flat to E-natural. In fact, excepting the final chord, it appears in this form in the concerto, almost immediately after in the mode here inserted.

Only a few measures before No. 7, in the concerto, occurs a passage taxing the manual dexterity a little more heavily. This may now be attempted.

Ex. 9

Con fuoco

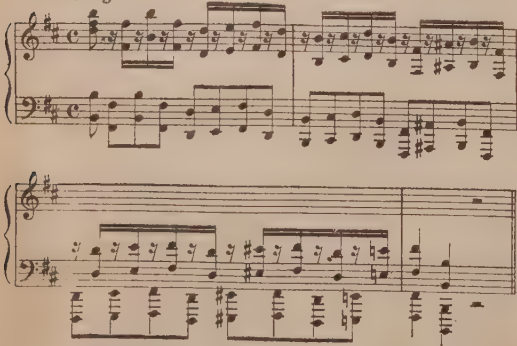


Draw the tone as full as the playing development will allow without loss of smooth, sweet, musical quality.

The following passage from the close of the first movement of the same work furnishes a thrilling tidbit for octaves running simultaneously in the two hands:

Ex. 10

Allegro



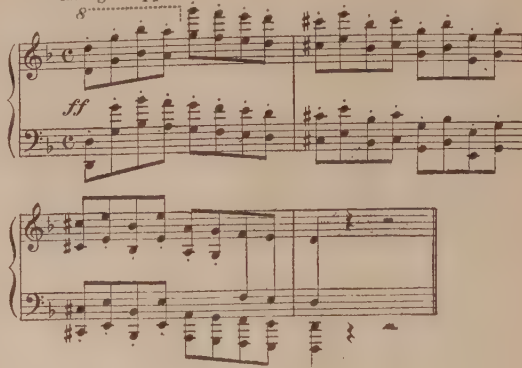
This is one of the most exuberant moments of the concerto. Do not allow your spirits to run away with your judgment. Remember Kipling's "If you can wait and not be fired of waiting, . . . Yours is the earth

and everything that's in it." Start lightly, so as to remain master of every muscle-movement; and then, as you gain command with each repetition, gradually grow into the fire and fury of it.

The next study is taken from the final cadence of the first movement of Mozart's great *Concerto in B-minor*, one of his very best.

Ex. 11

Allegro appassionato

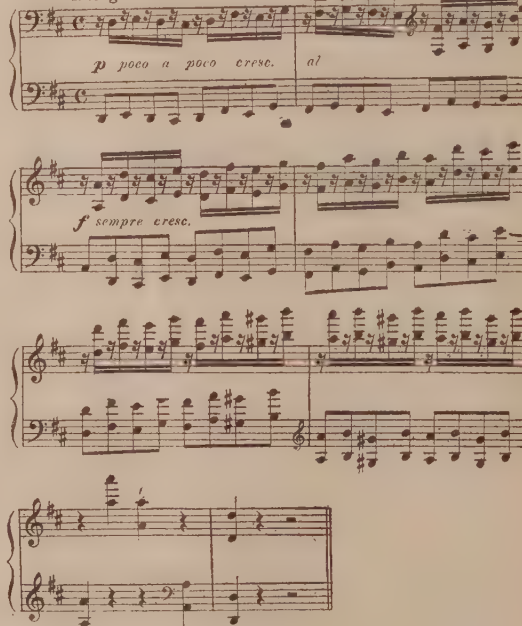


A slight modification, which does neither violence nor irreverence to the miracle musician of Salzburg, is ventured for the purpose of a satisfactory close. In its final state this should be delivered with considerable impetuosity. It is a strange concomitant of the minor key that when a movement reaches a certain stage of vivacity and vigor, this mode gives to it a virility surpassing even that of the major.

Returning to Mendelssohn, in the second page of the first movement of his *Concerto in D Minor, Op. 40*, will be found the following very effective passage in octaves.

Ex. 12

Allegro



Taken with a semi-staccato touch here is material for adding flexibility to the wrists, strength to the forearm muscles and vigor to the grasp of the fingers.

Then, just to satisfy the "sweet tooth" that all must admit, at least in secret, we will have these measures from Reinecke's *Cadenza* for the Mozart *Concerto in D major, No. 26*.

Reinecke, with his innate and deep reverence for the classics, has here furnished a passage so much in the mold of the master that it would be a clever listener who detected the juncture of the work of the two creators. Beginning with single notes, *piano*, in its onward course it progressively adds to its elements till each hand is engaged with romping octaves that in the finale grow to the limit of ringing, reverberating, but musical, fullness.

This is not a single course, nor even a complete menu of one musical meal. Quite to the contrary, enough work has been spread before the student to require several weeks for digestion. Till the first three of the studies can be done with the greatest freedom of the two hands combined, with elasticity of muscles and at least some beauty of tone, none other should be at-

tempted. To do so would mean but a tense physical mechanism which would certainly counteract any good already acquired. As it can be done with safety, a study may be added to the daily group, until finally all will be in the practice repertoire, and in a manner to be of the greatest service. From this point the tire group may become to the Student of Octaves "Daily Dozen."

Musica Americana

At the surrender of Cornwallis at Yorktown, in 1781, an interesting decision was necessary. British custom had made it obligatory that, on surrendering to the enemies, should play their own national music as an admission of humiliation. At Yorktown, our own officers took the cue, insisted on the observing of this tradition, and gave to the British army the choice of playing, as they were ordered to surrender, either an English or a German air, or, latter to humiliate the Hessians. As a result, they chose the old English air, "The World Turned Upside Down," not entirely inappropriate.

In our early Colonial history, our good New England church people used hymns with as many as one hundred and thirty lines, the congregation standing throughout the singing.

The Bass Viol (Violoncello) was used to accompany singing in our colonial churches, long before the organ was introduced.

In 1756 Stephen Deblois built a concert hall in Boston and in those early days the concert was frequently followed by a ball, one admission entitling the ticket-holder to participation in both events. The usual price of tickets was one shilling and sixpence (about thirty-six cents enough to make the modern concert-goer weep—and war tax).

"Coronation," the hymn tune composed by Oliver Holden, and published in the *Union Harmony, or Universal Collection of Sacred Music*, printed typographically, at Boston, in 1793, is the oldest native American composition still in popular use.

At Ghent, after the treaty which closed the War of 1812 had been signed, to show their pride in the event the burghers of the city wished to serenade the British American embassies. Having no copy of an American national hymn, the bandmaster went to Henry Clay for relief. On being told that our most popular national melody of the day was "Yankee Doodle," he asked someone to hum it to him for transcription. After the members of the legation had failed, Clay bethought himself of his colored body-servant, and this musical day whistled the tune, so that from his lips it had its European performance as an American national song as well as being supplied for this momentous occasion.

"The Star-Spangled Banner" was first sung when, from the press, in a small one-story frame house, occupied as a tavern by the Widow Berling, next to Holliday Street Theater (Baltimore), but then kept a Captain MacCauley. . . . The old air, "To Anacreon in Heaven," had been adapted to it by the author. . . . It was suggested that it should be sung, who was there could sing it? The task was assigned Ferdinand Durang, one of the group, and who was known as a vocalist. . . . Ferdinand Durang mounted a rush-bottomed chair and sang this admirable song the first time in our Union, the chorus of each voice being re-echoed by those present with infinite harmony voices."

On May 4, 1788, was given at the Reformed German Church, in Race Street, Philadelphia, a concert with chorus of two hundred and thirty voices and an orchestra of fifty members, the greatest American musical performance of the eighteenth century.

"We are too fond of making the 'artistic temperament' an excuse for slapdash methods; and I do beg you artists, whether they are singers, craftsmen in clay or in stone, writers of sonnets or of symphonies, realize that art is a stern business, to be approached as keen, as alert, as tidy a point of view as any business."

—DAME NELLIE MELBA.

Keyboard Tricks of Great Virtuosi

By EUGENIO DI PIRANI

An interesting discussion of ingenious devices employed by famous performers to lend brilliance and effect to their platform work. Mr. di Pirani has revealed several of the secrets of pianists, secrets which are often exceedingly simple in themselves. Mr. di Pirani is himself a pianist and composer of distinction, whose long artistic career here and abroad has enabled him to know professionally most of the famous pianists of the last fifty years.



Caricature of
DE PACHMANN

BESIDES the legitimate effects obtained by great virtuosi on the piano, they now and then use various tricks which, though not being included in the piano methods, ought nevertheless to be mentioned as extremely interesting and often producing surprising results. I heard Rubinstein in public concerts as well as privately, being often his guest at his home in St. Petersburg. I heard Hans von Bülow, Liszt, Saint-Saëns and the innumerable host of "Latter-day Saints," pardon, pianists, including Busoni, Pachmann, Rosenthal, Rislér, Pugno, Hofmann, Godowsky and Paderewski. Therefore I report "from hearing and seeing" about several amazing inventions of these masters of the keyboard, one of which have a genuine artistic value, while others could be classified more as "legerdemain."

Sustaining of the Tone

One of the most coveted effects in piano playing has always been the *sustaining* of the tone. The only vulnerable point, the "Heel of Achilles," of the modern pianist is its limitation in sustaining the tone. No wonder at the aim of the piano-makers and of the pianists has always been to find a way of lengthening, of prolonging the tone. Especially in chamber music playing, where melody is given successively to the piano and to the other instruments, the inferiority of the piano in singing becomes evident.

Of course with a good instrument one can do a great deal toward not only prolonging but even increasing in intensity the tone. It is generally assumed that after having struck the key, the pianist cannot do anything more with the tone and must leave it to take care of itself. That is a mistake. After the key has been struck with a strong pressure and the vibration has reached the greatest intensity, the pressing of the forte pedal communicates a sympathetic vibration to all strings and produces a fresh *swelling* of the tone which very near resembles a crescendo, while alternately pressing and leaving the same pedal brings about an increasing and decreasing of the sonorous wave which adds a pulsating, vitalizing element to the tone.

Also with the common repeated notes one can approach the illusion of sustained tones if performed in the following way: Press intensely the first note and sustain it for a short time, taking also the pedal, let the other notes follow with a very delicate touch, so as to almost obliterate the sense of *repetition* and arousing instead the sense of *prolongation*. I have used with success this device in the variation imitating the violoncello, of my variations on America." Musical people listening at a certain distance from the piano often mistook the sound of the piano for that of a real violoncello.

Anton Rubinstein showed me a special trick he used often for sustaining the piano tones. He pressed (not struck) down a note together with the pedal, and then from time to time he rubbed gently the key so as to produce a very delicate tone which prolonged unobtrusively the previous vibration and actually lengthened the tone indefinitely. Pianists trying to imitate this ingenious master-trick will not find it quite easy. The gentle rubbing of the key must be practiced many a time until it suc-

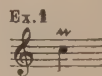


Caricature of
RUBINSTEIN

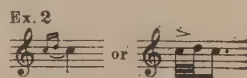
ceeds. It must not be too heavy, or the resulting tone would not sound as a prolongation but rather as a repetition. On the other hand, it must not be too light, or there would be no tone resulting. A happy medium of rubbing intensity will be found only after patient trying and trying again.

Unusual Execution of the Mordent

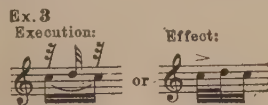
Another artistic trick is an unusual execution of the mordent



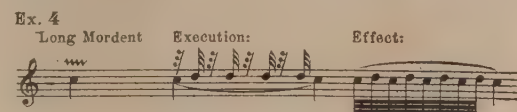
which should be executed



Now, instead of striking again the third note, one touches lightly the upper note and, raising the finger immediately, the principal note, which was meanwhile sustained, is heard again, the effect on the listener being that three notes have been struck, whereas the player strikes in reality only two.

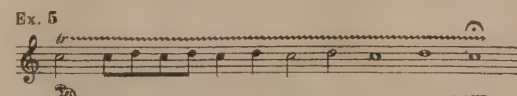


The same can be done with the long mordent; where the upper note is touched and raised repeatedly very lightly, whilst the under note is sustained as follows:



Vanishing of a Trill

After having attained a great rapidity and sonority in a trill, diminishing and relenting more and more and holding the pedal at the end and touching alternately and gently the two notes, until they become confused in a kind of vague musical haze and fade away into nothingness. The effect is very poetic and striking:



Trill Executed With Both Hands Alternately

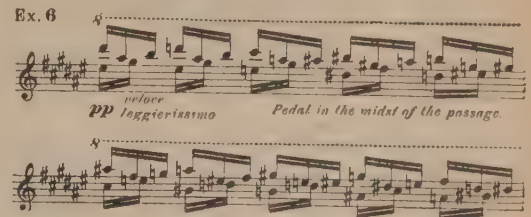
To augment the brilliancy and the endurance of a trill, it is often executed with both hands alternately. This allows a powerful crescendo which would be unattainable with one single hand. In pieces where a great virtuosity is required, especially in compositions by Chopin, Liszt and other modern composers, one will find numberless instances where the rapidity, intensity and endurance of a trill will be substantially improved through the alternate use of both hands.

Musical Camouflage

Taking the pedal in the midst of a rapid passage in scales or arpeggios and releasing it before the end gives the effect of a powerful surging wave which shrouds like with a veil the middle of the passage but leaves clear the beginning and the end. Thus, for instance, in Liszt's "Gondoliera":



Caricature of
PADEREWSKI



The impression, of course, should not be that of hiding the technical difficulties behind a screen of smoke, but to render the passage more interesting and varied through a partial sound wave, leaving it, however, perfectly clear at the beginning and at the end. This device is often used by Paderewski. It ought to be employed with the greatest discretion, as it is liable to be abused by unconscious and incompetent pianists, only to shroud the technical difficulties, which they cannot overcome, behind an impenetrable screen of steam, a kind of *musical camouflage*.

Simulated Octaves

Chromatic octave passages, and diatonic mixed with chromatic, may be facilitated by playing alternately one octave with the left hand and one with the right; the left-hand octaves, however, an octave below the right-hand ones. Thus, only the notes struck by the thumbs form a regular progression; consequently, these particular notes must be strongly brought out.



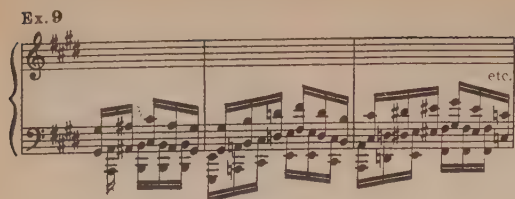
Sometimes unison passages, to secure greater brilliance, are played in simulated octaves. The following from the Chopin Concerto in E-minor



is often executed in the manner indicated on the following page. This is merely another representation of the way in which the interpreter's ingenuity often enhances the effects of the composer, through very simple but adroit means, without destroying the integral musical idea. Franz Liszt was especially ingenious in adjusting passages to suit his extraordinary genius. Few were prepared to equal him in this respect. His innovations, which some entitled "tricks," have since become much used devices.



Caricature of
LISZT

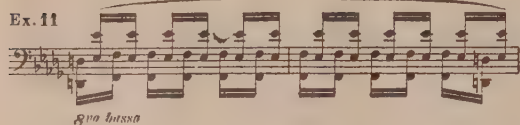


As another instance this passage in Chopin's *Scherzo* in B-flat minor

Ex. 10



can be executed as follows:



The alternating of both hands in passages which were originally written for single hands is more and more used by modern virtuosi. The rather awkward passage in Weber's *Perpetual Motion*:



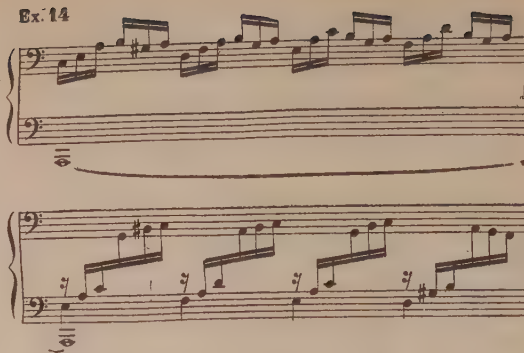
was executed by Liszt as follows:



Sustaining Pedal

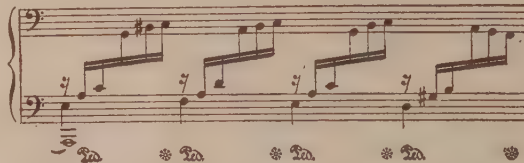
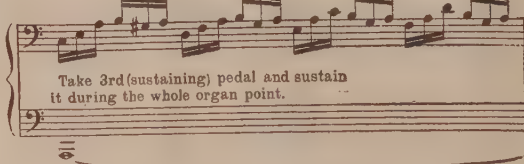
Not all the grand pianos are provided with the third (sustaining) pedal, called also the Steinway pedal, as it was invented by Steinway. Those which have it make it possible to obtain rich harmonic effects. A note which could not be sustained with our limited playing apparatus of ten fingers, may be held through this pedal for a long time, while the two hands of the player have the freedom of the whole keyboard. Passages which the composer himself did not dream would be feasible, become through this clever device comparatively easy. It is peculiar that a great number of concert pianists do not care to make use of this pedal and even some (as Mr. Steinway told me) insist on removing it before their concert, as they pretend that it engenders confusion in the use of the two other pedals. For my part, I find this pedal invaluable to pianists. Take, for instance, the Prelude to the A minor Organ fugue by Bach-Liszt. In the very first page of the prelude there is an organ point on the A, which is written by Liszt as follows:

Ex. 14



As the third pedal was not known at the time Liszt transcribed Bach's *Organ Fugues*, the only way to sustain the A was to take the forte pedal at the beginning of the organ point, which, of course, brings about the most disagreeable cacophonies, as it combines several chords which have nothing whatever in common. Liszt therefore offered to the pianist a task beyond possibility. The sustaining pedal renders this task very easy.

Ex. 15



Sometimes, even if the composer has not prescribed the use of the sustaining pedal, its employment will bring about highly artistic effects. Thus, in Pirani's *Gavotte*, Op. 25, is the passage:

Ex. 16



Distant Music Approaching and Then Again Receding]

I reserved for the end, "*dulcis in fundo*," the wonderful effect of approaching and receding music, which, of course, is not limited to piano alone but can be achieved by every instrument, by orchestral masses and even by solo singers. However, I never had such a perfect suggestion of military music approaching nearer and nearer and then gradually drifting and fading away into nothingness, as that produced by Anton Rubinstein as he played the March from Beethoven's "*Ruins of Athens*." Rubinstein imitated in a deceiving manner the first hardly audible sounds of a distant military march, approaching little by little, coming to a thunderous, awe-inspiring sonority and then retreating, growing weaker and weaker and finally melting away out of hearing. This effect, although seemingly easy to imitate, requires the greatest artistic control and the mastery of all shadings of touch. Rubinstein possessed, indeed, the most suave, velvety touch, a mere caressing of the keys, with which to begin this trick of the keyboard. One heard only a vague suggestion of distant music. Passing gradually through all the intermediate nuances, he arrived at the most deafening, earsplitting thunder, as only his fleshy, muscular fingers were able to produce, and then again he let his soldiers slowly depart and the distant sounds of the band imperceptibly died away. The impression was electrifying; and the Berlin public, which is by no means easy to please, was enthused about Rubinstein's consummate art and burst into thunderous applause.

Tausig, another hero of the keyboard, offers in his paraphrase of Schubert's *Military March* a wonderful medium for performing this trick. It requires, of course, in the beginning a great lightness, almost imponderability of touch and, in the FFF climax, a superhuman robustness, with suggestion of trombones, big drums, cannons and "German frightfulness," a tempting task for a "Siegfried" of the keyboard. It requires also a concert-grand proof against Dempsey-like pugilistic exploits!

How Gottschalk Avoided Stage-Fright

By Morgan Hill

OCTAVIA HENSEL, in her *Life and Letters of Louis Moreau Gottschalk*, includes some notes on this famous pioneer virtuoso of America and composer of *The Last Hope*, supplied by Mme. Clara Brinkerhoff, in which the latter informs us:

"I said to him one day that I never used half the resources of my voice or art before the public owing to nervousness. 'To begin with, my heart beats so rapidly that it always annoys me.'

"Ah!" he replied, 'that is all owing to your neglect to make yourself at ease. The will is all-powerful to do this. You are no more nervous than I am, but you see I never do commence till I feel at ease. I make myself deliberate, and keep my head cool. I walk in very leisurely; I salute very moderately; I begin to take off my gloves as if I had come in for that purpose. Then I glance around in hope of seeing an inspiring face, or at least a friendly one, so that my spirit may be in consonance with the music I am going to play, even if am not in the mood.'

"But I can't take off my gloves as you do."

"No," he replied, 'but you can walk in deliberately and speak to the accompanist. At any rate, never commence till you have mastered yourself.'

"True to this theory, on one occasion, when he accompanied me in a fugitive song of his own composition, he turned to me and spoke about the most indifferent subjects. He knew I was nervous; for he was late, and the place of the piece on the program had to be changed on his account. He just quietly preluded the song, speaking to me all the while, till he thought I was at ease."

Do You Know

THAT Jean Baptiste de Lully, the greatest French oper composer of the seventeenth century, was an Italian, native of Florence, who was already of some reputation before going to France?

That Victor Herbert, the most successful of American opera composers, was an Irishman, educated in Germany?

That Handel, the greatest composer of English oratorios, was a full-blooded German, educated in Germany and Italy?

That Theodore Thomas, the first great American orchestral conductor, was a native of Esens, East Friesland, coming to America at the age of ten?

That Patrick Gilmore, America's first great band master, was an Irish-educated Irishman, born in Galway County?

Weight-Playing

By S. M. N.

ATTACK by "weight" demands a complete relaxation of all the muscles from the shoulder to the finger tip. In playing a succession of tones by weight, the first tone is produced by the free fall of the hand or arm, the weight supported on the finger tip. The succeeding tones are produced by transferring the weight from finger to finger.

The fingers should be kept in contact with the keys, or very close to them. They should be thrown loose instead of forced down stiffly. All joints should be kept relaxed as much as possible. The elbow should be kept flexible instead of stiff. Weight-playing saves fatigue and develops the whole arm instead of merely the finger and hand.

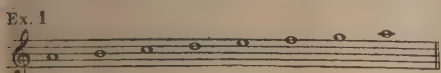
To acquire the muscular control necessary for this touch, it would be very helpful to practice letting the whole arm fall so that some one finger comes in contact with a key, and resting on it prevents the arm from falling farther. These exercises are called "drop" exercises, and should be practiced with each finger separately.

Attack by weight produces a tone of a mellow and full quality. This can be acquired only through complete relaxation, which is the root of all beautiful tone production.

What the Music Student Should Know About the Minor Scale

By DR. ORLANDO A. MANSFIELD, Mus.Doc.

view of their Latin origin, the expressions major and minor have a generally recognized meaning which is the effect that major means greater while minor means less. But, regarded melodically, the words major and minor are respectively applied to the two modes or varieties of the diatonic scale. Of these modes one, beginning from its first to its third degree the interval of a major third (four semitones), is consequently known as the major scale or—as it was termed in older English—*the scale with the greater third*. This scale should be too well known to need any illustration; but its discussion is really foreign to our subject; and is only mentioned here for the sake of completeness, in order that its difference from the forms of the minor scale which follow may be the more clearly understood. The other mode, having from its first to its third degrees the interval of a minor third (three semitones), is now called the minor scale, although it formerly rejoiced in the more elaborate title of the *scale with the lesser third*. Of this scale at least four variants are in existence. The first, and oldest, is that known in the Middle Ages as the *Aeolian Mode*, as follows:

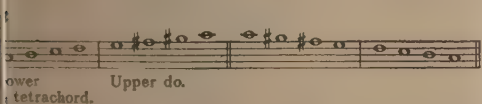


purely melodic passages this formula is occasionally found even in compositions of comparatively moderate date, especially in those of Bach who stood at the beginning of the ways, when the old order of the ecclesiastical or Church Modes, as they were called, which dominated most music from the 7th century to the reformation period, was giving place to the new—that is, the modern major and minor scales. For instance, in the opening measures of his earlier and smaller *Orchestral Prelude and Fugue in A minor*, Bach introduces the scale unaccompanied, thus:



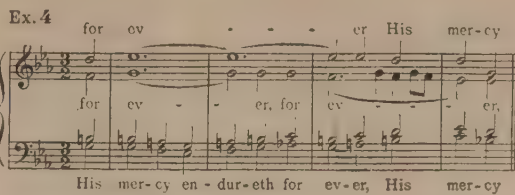
In really modern composition the employment of the scale in its entirety is decidedly rare, its lack of leading note, or seventh degree, a semitone below upper tonic, rendering it unsuitable for the harmonic elements and combinations characteristic of modern musical composition.

After the Renaissance and the Reformation, the form of which relaxed and the latter rent asunder the forms of the old Church Modes established by Gregory the Great in the sixth century, there arose, during some of the earlier periods of emancipation, the temporary dishment of the following scale:

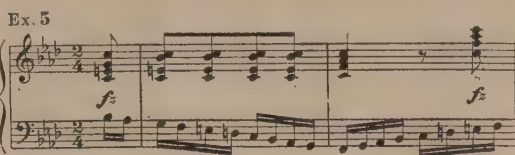


As it will be observed, the upper half, or tetrachord, is identical with that of the tonic major—A-B-C-D; while the lower tetrachord is that usually associated with the scale of A minor. This somewhat hybrid and transitory form, exhibiting "a seeming plagiarism and a too great indebtedness" to the tonic major, never received the distinction of a separate title. But its comparatively rapid decline in popularity could have been due to what Lawrence Sterne once called "a magic bias" of "good or bad names." Nor was it, as Lawrence Sterne once more, "totally depressed and Nicodemus'd into nothing" on account or because of its "ugly" name.

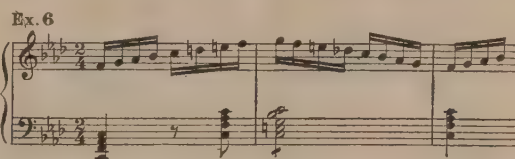
Its name which you all know by sight very well, which no one can speak, and no one can spell. This scale still lives, and echoes of it may be found in many standard compositions. Of course, its use by Handel and other composers of the later seventeenth and earlier eighteenth centuries was so common that we scarcely need to give an example. Most probably our readers can supply many for themselves. But there is a most interesting illustration occurring in the "O give thanks," by that great English musical composer, Henry Purcell (1658-1695), which exhibits both ascending and descending forms of the upper tetrachord of the scale we have been discussing. This will quote as it may be unfamiliar to at least some of our readers.



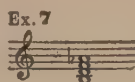
As an instance of the employment of this scale in more modern music we will quote from the *Finale* of Beethoven's *Sonata Appassionata*, Op. 58.



The remaining forms of the minor scale are, of course, thoroughly familiar to all musical readers and students. In the work last mentioned, and in the *Finale* also, Beethoven gives us an illustration of the successive employment of both of these variants, as in

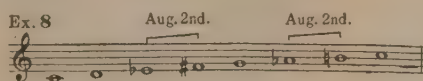


Here the first measure exhibits the form known as the melodic, composite, or arbitrary, ascending (the descending form would be as in Ex. 1); the second, that known as the harmonic, or instrumental, which is identical ascending and descending. These names are by no means misnomers. The melodic form is so termed because employed in the construction of melody, more adapted for vocal music than any other variety, and involving a somewhat arbitrary alteration of the notes of the ancient minor scale first quoted. On the other hand, the harmonic is so called because so essential in chord construction, that is, harmony, and because so constantly utilized in instrumental compositions. Indeed, one of the most interesting, useful, and effective chords in standard music, the so-called chord of the diminished seventh really the first inversion of the fundamental minor—ninth—derives from this harmonic scale and from this alone.



At the same time it is well to realize that this chord was in extensive use long before its separate constituents were written out in regular order and dignified with the name of a scale. It was the existence of the harmony that created the demand or desire for the scale formula, and permitted the latter to pass into current use as the harmonic minor scale with its characteristic interval of an augmented second (a tone and a half) between its sixth and seventh degrees.

Indeed, so far has the popularity of this peculiar interval influenced modern musical thought that some composers think in terms of a minor scale containing two augmented seconds, as in



This formula has a decidedly Oriental flavor; but a good student of harmony will soon perceive that the scale is really compounded of, or derived from, the chords of the dominant and supertonic minor ninths.

Then, if we combine the sixth, first and fourth degrees of this interesting series of scale sounds, we find ourselves in possession of that remarkable and beautiful

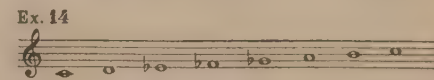
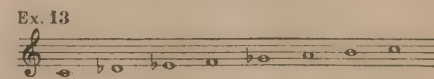
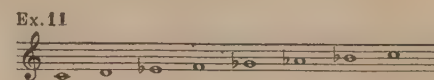
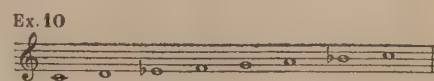


Dom. 9th, Root G, Key C.
Supertonic 9th, Root D, Key C.

ful chord known as that of the augmented sixth, in this case in the form generally alluded to as the Italian sixth. Continuing, the combination of the sixth, first, second and fourth degrees gives us the chord known as the French sixth; while the sixth, first, third and fourth degrees, if sounded simultaneously, produce that most useful and complete form of the augmented sixth chord which is termed the German sixth. Dr. Moritz Hauptmann (1792-1868), the well-known German theorist, sometime director of the Thomasschule at Leipzig—the position held by Bach from 1723 to 1750—and a professor of counterpoint at the Leipzig Conservatorium, considered these chords as being actually derived from the scale shown in our Ex. 8. But, as already stated, chords come first and scale systems afterwards, at least in modern music; and the theory which would derive these chords from two roots—a dominant and a supertonic (or second dominant)—is a more modern and much more methodical postulate. The four scales used in the early Greek Church, and known as the Byzantine scales, possessed one scale—the third of the series—which, in the form known as plagal, exactly resembled the so-called Aeolian mode exhibited in our first example. A combination of the Byzantine scale with our Ex. 8 was made by Hauptmann to rejoice in the "terrible" and truly Teutonic name of "Das Ubergreifendemoll System!!"

At the same time it must not be forgotten that although easily explained by means of modern theoretical or harmonic assumptions, the scale still under discussion is Oriental, as a matter of fact rather than as one of mere fancy. Indeed it has been familiar to some of the people of Western Asia for many years, perhaps for many centuries. As such it has been termed the Javanese scale (not the Japanese scale, please, Mr. Composer, since Java and Japan, as we feel sure you know quite well, are neither "similar" nor "similarly situated.") The same scale crops up again in the music of the Hungarian Gipsies. But the music of the Javanese orchestra or "Gamelan" which performed at the Westminster Aquarium, London, in the fall of 1882, employed a scale system which, according to the *Musical Times* of that date, was "not minor, but from beginning to end major," a major scale with the second and sixth tones omitted; and not, as is usual with most Pentatonic scales, that is, scales of five degrees, a major scale with the fourth and seventh tones wanting.

Many other scale forms with minor thirds are to be compiled from the works of modern composers. Here are a few:



In fact, as one modern writer remarks, "The number of scales to which contemporary music is referred is very much larger than the number used by the preceding generation, and the number is continually increasing. There is, indeed, no limit to the variety of scales upon which modern music may be founded."

But here, as in all our later examples, we are weighing the diatonic anchor, or drifting, or sailing, towards some form of the chromatic scale—a subject quite outside the limits of this article. Moreover, directly we get away from the recognized forms of major and minor modes we launch out into a deep and almost boundless sea of speculation—we embark upon a voyage, or enter

upon a quest, in continuance or pursuit of which, we may not meet "with hurt and much damage;" but it is exceedingly unlikely that we shall find any treasure worthy of, or commensurate with, the labor involved in our researches or discoveries. Mere novelty does not always make for merit. Here, as in many other cases, we are reminded of the saying—perhaps as true as most generalizations or "sententious aphorisms"—attributed to Daniel Webster, in his speech at Marshfield, on September 1, 1848, to the effect that "What is valuable is not always new, and what is new is not always valuable."

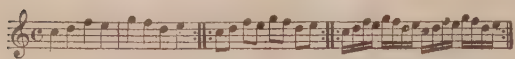
Playing Up to Speed

By Charles Knetzger

PUPILS often find great difficulty in playing exercises and pieces up to speed. This may be due to the fact that an important principle was neglected in their early training. Have we not all experienced the fact that some pupils' ideas concerning note values are so muddled that they play fast when there are few notes in the measure and slow when there are many?

If the pupil has gone through several grade books, playing everything at a slow rate of speed, thinking he has finished the book merely because he has played the notes of the exercises and studies with no regard to correct tempo as indicated by the metronome marks—such a pupil certainly has an erroneous notion of one of the most important principles of music.

To acquire a notion of speed in a very elementary way, the little five-finger exercises with which we are all familiar may be put to a good use. Take this, for example:



This exercise, and similar ones, should be transposed into various keys and made part of the daily practice for a long period, and not laid aside after one or two weeks. At first the pupil will fall all over himself trying to get the sixteenths, but after some practice, when once the mental concept becomes clear, the fingers will take care of themselves. Scales and arpeggios should be treated in the same way. Mason's *Touch and Technic* affords excellent material worked out along rhythmical lines.

The fault with slow pupils usually lies in the first-grade work. If no attempt is there made to get things up to speed when the pieces and exercises are very simple, the pupil will surely find endless trouble when attempting to play second- and third-grade work in correct tempo. A good way to overcome the difficulty is to take a very easy piece, which is at the same time interesting, let the pupil study it carefully, memorize it, and then work at it until it can be played at the proper tempo.

Review work is very important. One piece well learned is better than many half done. Some teachers allow the pupils to go through a set of exercises or etudes at a slow tempo, then go over them again at a moderate tempo, and finally work them up to the required speed. If the pupil finds great difficulty in getting the fast tempo, it is often good to lay aside the exercises for a while until his technic has advanced so that he can aim at the higher speed with greater profit, and without overtaxing his powers or forming bad habits.

R. Drigo

THE name of R. Drigo is one of the most familiar in this day among those who love charming music with a strong melodic appeal. Many of his contributions have already appeared in *THE ETUDE*. Contrary to the report which has repeatedly been spread in this country, M. Drigo (Nicotra) is not a Russian but an Italian. He first came into great fame with his famous *Millions of Harlequin* and the *Valse Serenade*. He was educated in Italy under the best Italian masters and made his debut as an orchestral director in Italy. He then went immediately to Petrograd, where he has since conducted and composed with great success. He has composed ballads, symphonies, operas and numbers of pieces known the world around.

Among his best works recently issued may be numbered: "Valse Serenade," "Souvenir de Grenada," "Dainty Gavotte," "Classic Minuet," "Hesitation Waltz," "Elfin Fox Trot," "Full Moon" and "Petit Serenade." Efforts have been made to induce this composer to settle in America as a teacher, and it is reported that he may be open for American engagements in the future.

Training The Ear—A Game

By Lenora Bailey

As has been said often, lack of ear training is the inevitable road to lack of interest, lack of progress and lack of success in music.

One teacher has worked out this interesting method for combining ear training and biography. At least once each week she places seven or eight pupils of fairly equal ability and progress in a class for regular recitation work of about an hour. The first of the period is a review of the brief but important facts of a composer studied the week before. Next, she gives the unusual and outstanding facts of a new composer to be studied—which facts they will tell back to her at the next recitation.

Then comes the game. Before beginning to play it the teacher *secretly* names each pupil one of the letter names of the seven fundamental tones of the piano. Then they join hands, forming a circle about one of their number. The one who best retold the story of the composer in the review at the beginning of the recitation gets to be in the middle of the circle first. He holds a light wooden wand and is blindfolded. The teacher plays some lively

march and the pupils skip about him until the music ceases, then the middle pupil touches someone in the circle with the wand. The pupil touched takes up the wand and sings "AH" to the tone he is near "C," "E," "D" or whatever it is, and the blindfolded child guesses what tone is sung.

At first the teacher has to watch carefully to see they sound their tone-names exactly right. She also sounds their tones for them on the piano, but in a time they are sounding them perfectly alone, and the one in the middle is guessing accurately without getting a peep at the piano to see what key is touched when necessary for the teacher to touch any.

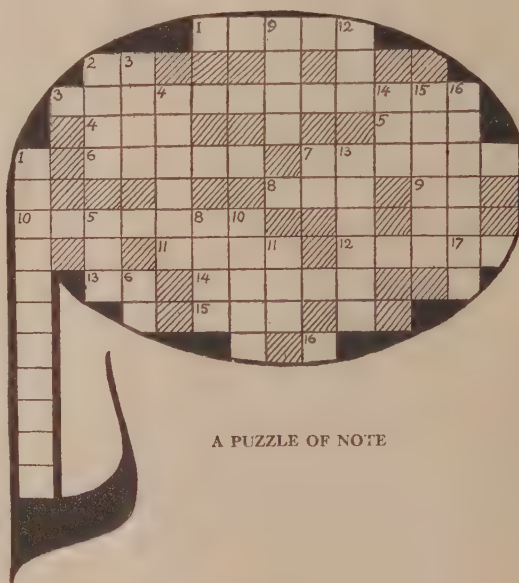
When the middle one guesses correctly, the one sounding the tone takes his place and the game goes merrily on.

It very much resembles the folk-play provincially called "Grunt, Hog, Grunt," which is very popular at parties, especially in rural districts.

Such adaptations, however, may put real life and interest in a child's musical education, and it certainly does teach him to recognize tones when he hears them.

The Etude Cross Word Puzzle

Puzzle Number 4 is contributed by Mr. John W. Drain. The answer will appear in *THE ETUDE* for July.



A PUZZLE OF NOTE

DOWN

1. General name for such studies as Harmony, Counterpoint and Composition.
2. A deep bass saxhorn.
3. A double reed instrument.
4. A musical term indicating slow movements.
5. Used for "more" in musical terms.

6. Abbreviation for trillo.
7. Used before libitum.
8. A Christmas Carol (French).
9. Abbreviation for Staccato.
10. A Swiss manner of singing.
11. The piece at the lower end of a violin bow when the hair is inserted.
12. A Russian composer who died in 1918.
13. A French term for triplet.
14. Abbreviation of octave.
15. Shading and variation of tone by means of artistic expression is given to music.
16. The lower part of a four-hand composition.

ACROSS

1. The tone art.
2. Preposition indicating direction of.
3. What a publisher issues.
4. A serpent of the constrictor type.
5. The last notes of one voice or instrument intended to tell other performers when to commence.
6. An eagle's nest.
7. To begin in ensemble playing or in singing.
8. The name of an American humorist.
9. A negative.
10. Well-sounding.
11. Early.
12. A part of the mass.
13. The first of Guido's syllables for the scale.
14. To call forth, evoke.
15. To permit.
16. The alphabet name of a musical note.
17. The solfeggio name for the first note of the scale.

Answer to the Cross Word in the May Etude

3 SOLUTION

1	2	3	4	5	6	7	8	9
B	A	S	S	N	O	E	L	C
10	A	R	T	11	D	O	12	I
14	C	E	15	C	L	U	B	16
H	17	D	U	E	T	18	R	O
19	M	20	U	E	21	A	22	T
23	S	P	O	H	R	24	T	R
25	N	E	A	T	26	O	R	G
27	O	C	T	A	V	E	28	O
29	R	G	A	N	S	30	S	

The Practical Employment of the Metronome

Together With an Interesting Story of its Inventor and Beethoven

By EUGENE F. MARKS

How much Ludwig van Beethoven had to do with development of the Metronome is difficult to determine; but it is certain that his interest in the matter have inspired his friend Maelzel to undertake the invention of the then known means of making time accurately.

Of course there were various forms of primitive metronomes, prior to the time of Maelzel. The simplest unquestionably the time-keeper of the pendulum. Metronomes of this type are still upon the market and sell for about fifty cents. They resemble the old-fashioned tape measure in a little disk-like case. Instead of wheels and their divisions, the tape is marked with customary metronomic divisions (so many beats to the minute). In some ways, metronomes of this type are more accurate than those with the spring, although they usually do not have the advantages of the spring type metronome.

The chronology of the metronome is easily viewed

Etienne Loulie published an article describing the pendulum type, a bullet attached to a string, the string notched so that the vibrations would indicate seventy-two different tempos. This he called the *chronometre*.

Joseph Sauveur, proposed to the French Academy that the minute be divided into one hundred parts as a basis of measurement.

Winkel, a Dutchman, devised a metronome with a counter-weighted pendulum. That is, if you were to detach the pendulum of a clock and turn it upside down, holding it an inch or so above the weight, you would have a counter-weighted pendulum. The weight of the arm would be balanced by the weight of the ball. This was the germ of the idea of the modern metronome.

Gottfried Weber devised a pocket metronome for measuring time, similar to those above described.

Johann Nepomuk Maelzel, half charlatan and half genius, realized the possibilities of the metronome and introduced a metronome on the Winkel plan, to the Academie des Beaux Arts. This machine was endorsed by Gossec, Cherubini and others, and was launched so skillfully that the Maelzel Scale was introduced permanently. Mehul, Kalkbrenner, Spohr, Hummel, Moscheles Kreutzer, Clementi, Cramer and Beethoven declared themselves ready to mark their compositions according to the Maelzel Scale. Maelzel is given the credit of having invented the scale of degrees marked on the upright pendulum of the metronome; but there seems to be little doubt that he went to Winkel in Holland and, after offering him a price for the mechanism, deliberately purloined it and took the credit for its invention.

Maelzel and Beethoven

The story of Maelzel and Beethoven is one of the curious pages in all musical history. Maelzel was born in 1772 at Ratisbon. His father was an organist and the boy developed an uncanny skill in mechanics. For a time he was, according to report, a mechanic to the Empress at Vienna, in that age clever mechanical contrivances became the toys of the idle aristocracy. He is said to have had a room set up to him in the famous castle at Schönbrunn. He went to the piano factory of Stein in Vienna, where he started to construct a huge portable mechanical organ which he called the Panharmonicon, and which was designed for exhibition purposes.

Beethoven was attracted to Maelzel's workshop, in order to induce the inventor to devise some means of curing the deafness which was fast overtaking the master. Maelzel made instruments for this purpose and one was used for a long time by Beethoven.

Maelzel was a showman and had the showman's interest. He was commercially minded in all of his undertakings. Just how he was able to get on the best side of Beethoven and gain his interest in his cheap undertakings is hard to determine. About 1812, Maelzel opened an "amusement-cabinet" in Vienna, this being an exhibition of various kinds of mechanical contrivances. One was a mechanical Trumpeter which would play various melodies and marches. Maelzel accompanied the trumpeter

on the piano. The Panharmonicon included many of the instruments of the brass band and was little more than the kind of an organ that one now hears in connection with the carousels. Maelzel seems to have been a fair musician and he wrote pieces for the Panharmonicon. The choice of music for the instrument seems to have been very good indeed. On it were played Haydn's "Military Symphony," Cherubini's "Lodoiska Overture" and Handel's "Timotheus."

"Battle Pieces" were immensely popular in the early part of the nineteenth century. Any great military victory might break out later in the form of a pseudo-symphony or overture. The famous "Battle of Prague" was refought on the keyboard by unnumbered spinsters for many decades. Forgotten in history, it was "immortalized" in music of a thoroughly ridiculous type. There was even a Battle Piece for two flutes, which reached the heights of absurdity.

Maelzel with his showman's instinct was contemplating a plan to have Beethoven visit England. He foresaw that if he could induce the great composer to write a piece for the Panharmonicon it might prove a fine attraction. Wellington's signal victory at Victoria (June 21st, 1813) was an inspiration. Maelzel outlined what he wanted, composed some of the incidental music and went to Beethoven with burning enthusiasm. The piece was to introduce *God Save the King* and *Rule Britannia*, to flatter the British and allure the coy English shillings. Beethoven also arranged the work for grand orchestra. It was given in Vienna, in November, 1814, at a highly successful concert.

Ridicule Maelzel as we will, it is unquestionably a fact that his ability as a showman actually helped in exploiting the valuable works of Beethoven. Beethoven naturally had an aversion to the cheap side of Maelzel's methods and sought to repudiate him. This resulted in a historic quarrel and legal action. Since the plan for the "Battle" was Maelzel's and since he had had a hand in its composition, Beethoven's action was open to question.

Maelzel's wanderings took him to America and for a long time he lived in the city of Philadelphia. He died on an American ship, while on a trip to the West Indies in 1838.

Beethoven at first did not take kindly to the Metronome, even though Maelzel was clever enough to get the master to forget their quarrel and endorse the instrument. He is quoted as once saying, "It is silly

stuff; one must feel the tempos." Many of the markings he gave to his own pieces are obviously either erroneous or the result of faulty editions. However, he became converted and even wrote a letter to his friend Mosel which we quote in part:

"I am very glad that you agree with me in the opinion relating to the matter of *Tempo* marks which date back to that barbarous period in music. What can be more absurd for instance than *Allegro* which always means 'merry' and how often are so far from this idea of time that the piece says the very opposite of the designation. So far as I am concerned I have been thinking for a long time of giving up the tempo marks *Allegro*, *Andante*, *Adagio*, *Presto*. Maelzel's metronome provides us with the opportunity to do this."

Gradually works came to be marked with metronome numbers, employing the initials M. M. (Maelzel Metronome.) It is believed that the first public concert to be conducted on the basis of strict metronomic markings was a performance of Haydn's "Creation."

Possibly we do not use our metronomes often enough; for the prevalent advocacy of its use seems to be occasional rather than constant. However, there are many valuable uses for this instrument.

What are the duties of a metronome? Merely to set the metrical pace may claim, and, when this is secured, let it cease. The most important use of the metronome may be to indicate the exact tempo, as designated in figures at the beginning of a piece or at a change in tempo of some of the movements. But, in order to obviate the ambiguity of some of the different conceptions of the terms placed at the beginning of the compositions (such as *Allegro*, *Largo*) even among the best writers, we find a diversity of opinion as to the interpretation of the same word, we herewith present a few comparisons, representing the number of beats per minute of the unit of the measure.

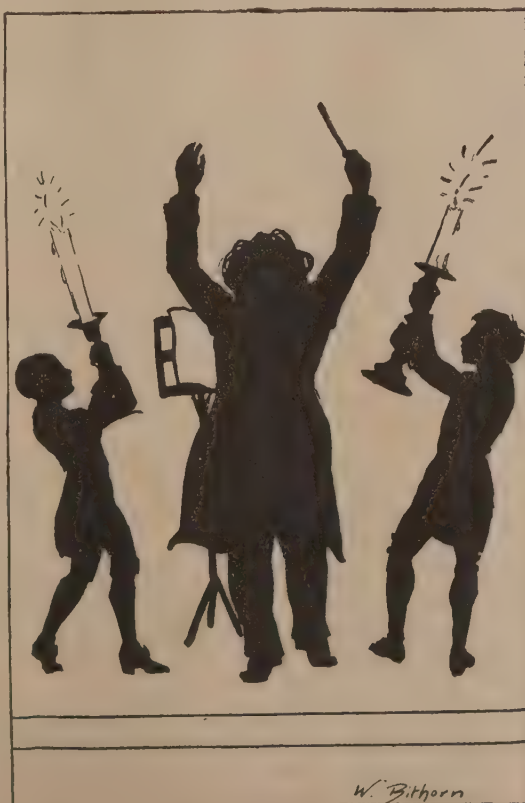
	Haydn	Beethoven	Mendelssohn
<i>Adagio</i>	75	60	56
<i>Allegro</i>	124	88	100
<i>Andante</i>	86	63	80
<i>Largo</i>	63	80	96
<i>Vivace</i>	124	100	96

Many of Schumann's metronome marks are graded so rapidly that some critics think that he must have used the number at the lower edge of the pendulum-weight instead of the upper side. Notwithstanding such an unusual mishap, it surely would eliminate all chances of a misunderstanding if metronomy prevailed by figures in lieu of mere words, liable to equivocal metric interpretation.

Another use of the metronome lies in holding one to steady, accurate time-keeping, and is most valuable in the practice of scales, arpeggii or other technical exercises. For one observes that almost invariably there is a predominant tendency towards ever-increasing rapidity, and seldom the reverse. This predisposition should be curbed; and nothing is better than a slow-ticking metronome to habituate one to an absolute steady gait in speed.

However, the student must be careful to understand that keeping steady time means that each note of the exercise must coincide with each tick of the metronome, and not simply to play on and on while the metronome keeps on ticking, each at variance with the other. I have known this erratic use (the player's tempo in disagreement with that of the metronome) to be of frequent occurrence, owing to the non-attention of the player, but such practice is valueless. A certain speed must be set and adhered to, note by note, in accordance with each tick of the instrument.

A similar procedure in études (especially those of equal notes) is also most beneficial throughout the third and fourth grades of study, and notwithstanding the prevalent idea that the metronome produces a mechanical performer, I have never found any harmful results from its use at this stage of study. On the contrary, after its discontinuance in the fifth or sixth grades, students who have used the metronome in the lower grades seem to grasp the difficulties of time easier and better than those who have never used it. Every pupil will find that the metronome is a most valuable monitor and recorder of his progress. For example, if one today can



Beethoven

play an etude at sixty ticks per minute, let him try this same etude three months hence, and perhaps at the first trial he will be surprised to discover that he can perform it at a rate of eighty ticks per minute, which will denote progress. Try the same etude several months later, and no doubt it will go easily at one hundred ticks to the minute. If a memorandum of these different trials is kept, a fairly accurate notion of his progress may be deduced from such data.

A perfect metronome should beat with absolutely regular rhythm when set at any speed. However, some few instruments are placed upon the market which are defective in correct uniform swings of the pendulum. Therefore, upon purchasing a new instrument, set the pendulum-weight at sixty and compare with the seconds-ticks of a perfect timekeeping watch or clock. If the ticks of the two instruments coincide, keep the instrument, as it is very apt to be perfect. If the metronome has the bell attachment the beats must be so gauged that the bell will sound on the first beat of each measure, but with its use one dares not hesitate to make corrections, as it would cause much confusion regarding the coincidence of the bell with the accented beat. One should know his piece perfectly when endeavoring to keep with the metronome.

If one desires to use the metronome, and no guide be given as to setting the tempo, the following figures may serve as to be desired. For a slow movement set the weight at 72; for a moderate tempo at 112, and for a quick speed use 144, one unit beat for each beat of the measure. By unit beat is meant the denominator of the time signature.

Make More Use of the Fingers

By Blanche D. Pickering

As pupils come to me each year from other teachers, I find that very few have given any attention to making the pupils use their fingers. From the very beginning, I would suggest that the student be trained to use his fingers, *without any movement of the arms*, that is, in scale work. In chords, of course, there should be a slight downward wrist motion.

By using the fingers, the pupil will form a good habit; but, if allowed to move the arms up and down, a bad habit will be formed, which will be difficult to correct later on. By using the fingers, in scale work, pupils will be able to play more rapidly and the music will sound smoother.

Lessonettes

By Eutoka Hellier Nickelsen

THE successful piano teacher will—

1. Be enthusiastic;
2. Have a pleasing personality;
3. Have a cheerful studio;
4. Endeavor to seek coöperation of parents;
5. Be punctual;
6. Insist upon regularity of pupils both in practice and lesson periods;
7. Upon concentration while at the keyboard;
8. Strive to build a theoretical as well as technical foundation;
9. Give frequent recitals.

Pressure Touch

By S. M. N.

THIS touch is so-called from the fact that muscular impulse is applied to the key in the form of a "push." Pressure touch calls for complete muscular control, from the moment the finger starts until it has pressed the key all the way down. The fingers are never raised high, but they remain just above the keys and often in contact with them.

Pressure may be applied from the finger, the wrist, the forearm, or even from the shoulder. The knuckles are depressed and the wrist elevated, thus enabling the finger tips to press the keys more firmly. The amount of tone produced depends upon the speed with which the key is pressed down; a quick pressure produces a loud tone, and a slow pressure a soft tone.

This touch is used principally in "cantabile" and smooth "chord" playing.

Curiosities of Folk Songs and Folk Dances

THE Cambridge University Press published some time ago, a most interesting work upon "*English Folk-Song and Dance*," by Frank Kidson and Mary Neal, who spent a long time in intensive research upon this fascinating subject. Some of the customs of other days are peculiarly interesting.

The authors define the folk-song as a "song born of the people and used by the people as an expression of their emotions and (as in the case of historical narratives) for lyrical narrative." It is pointed out that primitive folk songs are often monotonous impromptu histories or ballads in praise of some warrior.

One peculiarity of many folk-songs is that they are built upon the modal scales (such as the old Greek scales) rather than our commonly used major and minor scales. These modal scales are fairly easy to understand, if we merely take the notes of the scale of C and reckon the scales (using no sharps or flats) thus:

C	to the C	Above Ionian.
D	"	D " Dorian.
E	"	E " Phrygian.
F	"	F " Lydian.
G	"	G " Mixo-Lydian.
A	"	A " Aeolian.
B	"	B " Lochrian (almost unused).

It must be quite clear to the reader that in the days when the instruments had no sharps or flats, and few people understood the possibilities of a tempered system, that the simple people sought in their own way variety through using these different scales and in that way created musical effects which remain to this day singularly beautiful.

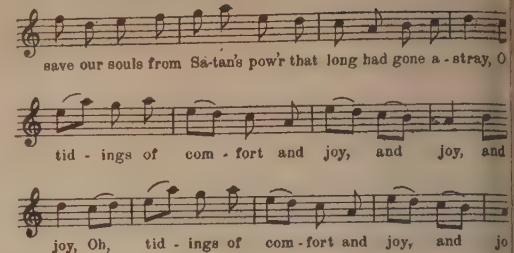
Here, for instance, is the famous Christmas Carol known as "God Rest You Merry Gentlemen," as it is sung in North Yorkshire. Note that this is in the Aeolian Mode. The uninformed may think that it is in A Minor, but please notice that the interval of the half step between the seventh and the tonic (G# to A) which gives us the minor flavor which we identify, is not employed in this carol.



God rest you mer-ry, mer-ry gen-tle-men, Let noth-ing you dis-may, Re-



mem-ber Christ our Sav-i-our was born on Christ-mas day, To



Some of the folk-songs are distinctly written in the five-tone scale used by the Chinese, giving the ethnologists much opportunity for interesting speculation. Examine "Auld Lang Syne," and you will find it entirely in the pentatonic or five-tone scale.

Many of the old folk-songs had interminable verses. Some had very humorous texts which were droned to melancholy tunes quite apart from the meaning of the songs.

Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits, usually ending with some such moral as

"Young men all now beware
How you fall into a snare."

Of sea songs there were great numbers but few songs devoted to the soldier. The Pressgang songs were also very numerous, as well they might have been in days when officers of His Majesty's Navy might come the dead of the night with Press Warrants and seize the male inhabitants of a village for service in some foreign country, with scant prospect of their return alive.

About the year 1540, "broadsides," or sheets containing one or more printed verses from different folk-songs commenced to be sold. The market for these words folk-songs must have been very great, because in the seventeenth century that many London printers were engaged in manufacturing these ballad "broadsides," or "garlands," in large quantities. Indeed, as recently as forty years ago, in America, many printers were turning out ballad sheets which sold for a penny or two and contained the words of the popular songs of the day. These sheets were sometimes two or three feet square and were devoured by the small boys of the street, the goodly company "below stairs."

Staccato

(A Studio Conversation)

By Herman Spielter

MADELEINE: "Professor, did you not explain to me that the dot enlarges the value of the note by half of its value?"

Professor: "Surely; but only if the dot is located at the right of the note. In the place you are now considering, the dot lies above the note and now it means something different."

Madeline: "But I am sorry that I cannot remember."

Professor: "It now makes the note shorter by half of its value."

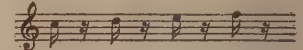
Madeline: "So, then, if I see a quarter note with a dot over it, I should give it the value of an eighth note? An eighth note with a dot over it would have the value of a sixteenth?"

Professor: "Surely, dear. That is quite right."

Madeline: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"

Professor: "That can be best shown by an example. Supposing you want four short eighth notes and should write them as sixteenths? You would have to place sixteen rests between them, as in Example 1.

Ex. 1



"Would not the following be very much more simple?"

Ex. 2



Madeline: "I now do understand it, I believe. Staccato writing is nothing more than an abbreviation, which makes the intention much more easily caught by the eye." Professor: "You are perfectly correct."

"Just What I Wanted!"

It is with no little pride and gratification that we announce to our readers that we have already in our safes manuscripts for the next twelve months from the most distinguished list of renowned men and women in music we have ever secured. These manuscripts are so interesting and so helpful that it has been a joy to read them. They include musical compositions of rare charm and articles that are fairly teeming with interest. We can already hear our readers exclaiming time and again:

"Just What I Wanted!"

The "Etude" will greatly appreciate the kind offices of its enthusiastic readers in informing others of the delightful prospect.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

How to Interest Pupils

In response to my request in the January ETUDE, a number of letters have come from teachers, recording devices which they have found effective for holding the interest of their pupils. Several of the replies are here given, while others will appear in a later ETUDE.

Mr. Arnold Hirsh says:

"In the series of articles by Mr. John M. Williams, mention is made of awarding gold stars for pieces learned. I tried the device with one of my youngest pupils. Her response was to practice more faithfully, and without any urging.

"At one lesson a gold star had just been awarded her, which she proudly showed to another pupil who was waiting. This latter pupil was over twelve, and I had not thought of giving her any stars, as she was over the kindergarten age. But at the end of her lesson, for which I had praised her, she asked somewhat bashfully, but wholly in earnest, 'Please may I have a star, too?'

"That settled it, and now almost every pupil is getting stars when earned. Some had hitherto been indifferent to their work; but to say to a friend, 'I got a star to-day,' seems to have an inspiring value.

"From another point of view too it has an advertising value. The stars and prizes exhibited by my pupils turned attention to me; and in three instances during the past two weeks children themselves came to me to inquire my prices so they could tell their mothers and take lessons from me. Of course, the gold star alone was not the attraction, but it was a symbol of the interest taken by a teacher in his pupils. Children like to feel that you are working with them as much as possible.

"About awarding gold stars: It is not only that you give gold stars, but the way that you give them which counts. The children know, of course, that they may expect a gold star; but no mention is made of the fact while the piece is in preparation. The study or piece is practiced, attention is given to details, another lesson is devoted to polishing off the rough spots; and then: 'I began to think it was time to give a gold star, but you see I am not quite sure; and what do you say to going over the whole thing another week?' I explain just why I cannot give the star at that time, and the pupil is pretty attentive to the reasons. Next week—but that is another matter. Next week the pupil gets the star."

I am inclined to think that none of us are so far removed from the kindergarten age that we are not delighted to receive a gold star, of any other pat on the back for work that is appreciated. Personally, I feel the deepest sympathy with the twelve-year-old who wanted a gold star, too!

Here is a scheme suggested by Miss Marion B. Adams:

"I grade the pupils' lessons in the following manner:

Excellent	Gold star
Good	Silver star
Fair	Red star
Poor	Green star

"To win a gold star, the pupil must have the number of minutes she is required to practice each day faithfully recorded in her dictation book. She is also marked for perfect memory work, and general excellency throughout the entire lesson.

"The pupils are marked in this way for ten weeks, and a record is kept of each one's work, on a bulletin board pinned up in the studio where all the students can follow it. At the end of ten weeks the pupil having the most gold stars wins the prize, which in this case is a metronome."

Another correspondent submits a plan which involves some novel features. She says:

"I use different devices each year with my pupils, who are between the ages of seven and twelve. The most popular was a basket shaped like this



"This basket was outlined and cut from heavy paper, after which a red ribbon bow was tied on the handle, as in the illustration.

"The object was to fill the basket with whole red apples (red gummed dots). If any part of the lesson was wrong—forgotten sharps, incorrect fingering, not enough practice, and so on—a piece was snipped out of that day's apple.

"The children wanted the baskets hung where all could see them; and competition was keen."

There is no problem in teaching more important than how to attract and hold the pupil's interest. Let us, therefore, have more of these schemes, which have been at the proof by members of the Round Table, and need not wanting!

Books for Beginners

What books do you think are the best with which to start beginners? Also, could you give me the name of a book, a kind of music dictionary, that gives the meaning of music phrases?

MRS. C. M. R.

For very young pupils, I suggest *Tunes for Tiny Tots*, by John M. Williams, or the same author's more elaborate books, *First Year at the Piano*. Older children may be started on *Presser's Beginners' Book*.

The *Pronouncing Dictionary of Musical Terms*, by H. A. Clarke, is of broad scope. Or, if you prefer a shorter work, try the same author's *Pocket Dictionary of Musical Terms*.

For a study of musical structure in general, I refer you to *Musical Forms*, by Ernest Pauer; or for more detailed study, to *Form in Music*, by Stewart MacPherson.

Metronome Marks

Would you require pupils to play all the studies in *Mathews' Graded Course* as fast as they are marked for the metronome before advancing them from a given grade?

F. E. P.

Metronome marks are intended merely as general indications, and are never to be slavishly followed. Forget about them, and consider that the pupil has fulfilled conditions when he is able to play with precision and accuracy, and in the spirit of the composition. It is a good plan, too, when a pupil has advanced to a certain grade, to review the best studies in the previous grade, working them up to a swifter tempo, if possible.

Hymns for Teaching Purposes

Please tell me how to teach hymns? I think every pupil should have some drill in playing them.

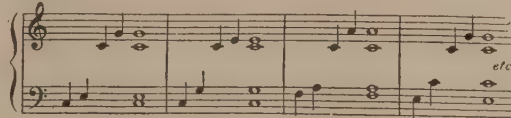
What do the heavy, dark lines stand for that mark off some of the measures, or even divide a measure? How are phrases observed in playing hymns?

E.

I am glad that you raised these questions, because the playing of hymns may well be made a valuable adjunct of a pupil's work; first, because they cultivate a strong sense of harmonic structure, and second, because they are excellent for sight-reading.

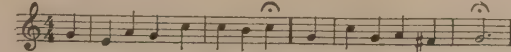
Carefully grade the hymn settings, so that those which you assign may be well within the pupil's ability. Then, taking each phrase by itself, let each chord be studied, first by playing the individual notes, from the lowest up, and then by sounding the chord as a whole. Thus, the familiar *Saint Anne* is studied as follows:

Ex. 1



The black bars which you mention are inserted at the ends of phrases as guides to organist and singers. As a rule, a hymn should be played in strict time throughout; although in stately hymns, such as Chorales, a slight pause may be made at the end of certain phrases, for the congregation to get its breath. Thus in the above hymn:

Ex. 2



Above all, however, see that your pupils play the chords squarely in unison, and not with the too common fault of sounding the left hand notes ahead of those in the right hand, giving the following inebriated effect:

Ex. 3



After a hymn setting has been well mastered, it may be made useful for cultivating a singing touch in the individual voice-parts. Let the pupil, for instance, bring out the soprano in strong *cantabile*, keeping the other three parts in the dim background. Similarly, the alto,

tenor and bass may be emphasized above the other parts.

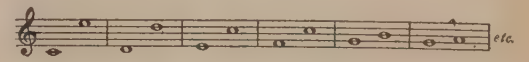
Again, a useful pedal exercise may be devised by pressing down the damper pedal directly after each chord is sounded, and releasing it as the next chord is heard, thus producing a perfect legato.

Ear-Training

Ever since I began to teach piano I have desired to give each pupil a thorough drill in ear-training, but am not satisfied with my results. I have found that the half-hour piano lesson is all too short to include this work. Can you tell me just what kind and quantity of ear-training should be given, that will appeal generally to the child's interest, and how soon this ear-training should be begun?

M. B. A.

Your ambition is a very laudable one, since ear-training is the most important means of cultivating the child's musical sense. Also, it cannot be begun too soon. At almost the first lesson, the child may be taught to compare tones as you sound them on the piano, and tell which are higher and which lower. Start with wide intervals, and bring them gradually closer, thus:



Then you may proceed to scales. Have the child sing their consecutive tones, and afterwards sing intervals from the tonic, such as C-G, C-E, C-D.

Finally, play simple melodic progressions, taken from studies or pieces in the lesson. Let the child listen to these attentively, hum them, and then write them down. The progressions may grow more complex, as he acquires greater facility.

Spend the last five minutes (no more) of each lesson on such work, and you will be surprised at the results.

The same correspondent asks for advice on how to wake up a ten-year-old pupil whose interest is slipping.

In recent Round Tables we have discussed this important question at some length. Perhaps the chief means of stimulating interest listed have been prizes, like gold stars, and appeals to the pupil's imagination. Best of all, however, may be mentioned the personal touch of the teacher in making the pupil feel that every phrase of her music is filled with meaning, and that her practice time should be spent in recreating the musical message which the composer has concealed in his tones. Show her how to make the rhythm a living, vital thing, and how to put emotion into every strain of melody. It is the humdrum, dull lesson that is deadening, and the inspiring, bright-eyed lesson that brings the desired results.

Clearness in Counting

Is singing by the pupil when counting to be prohibited? Several of my pupils continually sing the melody while they count. I have told them the correct way to count, but they do not seem able to follow my directions, and sometimes neglect altogether to count. Is not singing the counts better than not counting at all?

A. E.

Since the object of counting is to measure off the beats evenly, the only effective counting is sharp and staccato. When the beats are droned along, their vagueness makes it almost impossible to measure them off with precision; hence such a singing habit does little, if any, good as a time-measure. Teach your pupils to count aloud without playing, and then to count while you play a piece with accented rhythm. Then let them play one hand of the piece as you play the other, meanwhile counting aloud. Finally, they should be able to apply the system while they perform the piece alone.

Anyway, counting is only a means to an end, and when that end has been attained, when the beats are firmly fixed in the pupil's head, oral counting may be discontinued.

The same correspondent asks how a pupil should be taught to finger scales and arpeggios, who has but four fingers on the right hand. It is not possible to treat such unique problems on this page. If the pupil is an apt student, she ought, with care, to attain considerable efficiency, although the scope of her playing is necessarily limited.

THE FIRST COMIC SONG

Who wrote the first comic song in "serious" music? In his "Twelve Good Musicians," Sir Frederick Bridge suggests Henry Lawes (1595-1662), who was among other things, the music teacher of John Milton, the poet. "Lawes is said to have 'introduced the Italian style of music into this kingdom,' but this is hardly correct," observes Sir Frederick. "That he admired and understood the Italian style is quite certain. . . . He laughs at the partiality of the age for songs sung in a foreign language. In one of the prefaces to his *Book of Ayres* he says: 'This present generation is so sated with what's native, that nothing takes their ears but what's sung in a language which (commonly) they understand as little as they do the music. And to make them a little sensible of this ridiculous humor I took a Table or Index of old Italian songs (for one, two and three voices) and this Index (which read together made a strange melody of nonsense) I set to a varied Ayre, and gave out that it came from Italy, whereby it hath passed for a rare Italian song. This very song I have since printed.'

"This shows him to be a real humorist, and it is, I should suppose, the first real Comic Song! It is set quite in the style of an Italian song, with much declamation and with some charming melodious phrases. . . . I give the English translation, whereby it will be seen it is indeed 'a strange melody of nonsense.' The title is given in Lawes' book as *Tavola* (i. e., a Table or Index):

TAVOLA

"In that frozen heart—(for one voice)
Weep, my lady, weep, and if your eyes—
(for two voices)

'Tis ever thus, ev'n when you seem to
save me,

Truly you scorn me.

Unhappy, unbelieving,
Alas! of splendour yet;

But why, oh why? from the pallid lips
And so my life—(for three voices)."

WHEN IS MUSIC "SERIOUS?"

"Art is not necessarily solemn," observes Percy C. Buck in *The Scope of Music*, reprint of a series of lectures delivered at Edinburgh University, "but it is always serious: There are other walks of life in which the confusion of these two words has done untold harm, though in none more than art. It is true that the time has at last arrived when one can speak of a 'great' work like *The Mikado* without being considered flippant; but it is still unsafe, at all events in England, to speak too openly of the demerits of favorite hymn-tunes. Not that they are solemn—one of the complaints against them is that they seldom are—but that their solemn purpose is supposed to place them on a pedestal where disparagement involves blasphemy. It was Mr. G. K. Chesterton, I think, who once pointed out that any educated man could write a leading article for *The Times*, whilst not one in a thousand could write the front page of *Tit-Bits*. So the writing of a learned eight-part fugue to sacred words is within the power of any musician who cares to waste his time learning how to do it; but if he tries to set the words, 'The sun whose rays are all ablaze,' and then compares his music with Sullivan's, he will have no doubts as to which is the more 'serious' task."

Yet we venture to believe that the undoubted ability of the composer of *The Mikado* to write an "eight-part fugue to sacred words" helped him write "The Sun Whose Rays."

"EMOTIONS of any kind are produced by melody and rhythm. . . . Music has thus the power to form character."

—ARISTOTLE.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

IS POVERTY AN AID TO MUSICAL GENIUS?

"ENDURING music has been the child of poverty," says George P. Upton, in "Woman in Music," and to prove his point, gives a long list of humble origins. "Sebastian Bach was the son of a hireling musician," he reminds us "Beethoven's father was a dissipated singer. Cherubini came from the lowest and poorest ranks of life. Gluck was a forester's son. Lulli in his childhood was a page and slept in palace kitchens. Haydn's father was a wheelwright; and his mother, previous to marriage, was a cook in the kitchen of Count Harrach, the lord of his native village. While on his deathbed, Beethoven called Hummel's attention to a picture, and said: 'See, my dear Hummel, the house in which Haydn was born; to think that so great a man should have first seen the light in a peasant's wretched hut.' Mozart's father was a musician in humble circumstances, and his grandfather a bookbinder. Handel was the son of a barber and surgeon. Méhul was the son of a cook. Rossini's father was a miserable strolling horn-

player, who led a wild Bohemian life. Schubert was the son of a poor schoolmaster; and his mother, like Haydn's was in service as a cook at the time of her marriage. Schumann was a bookseller's son; and Verdi the son of a Lombardian peasant. Among all the prominent composers, but three were born in affluence—Auber, Meyerbeer and Mendelssohn."

Mr. Upton wrote the above before the Russian composers came into prominence, evidently. Tchaikowsky, Rimsky-Korsakoff, Borodin, Moussorgski and many others came at least from the professional ranks. In Italy, Puccini came of good professional stock, as did Leoncavallo. Sir Hubert Parry, long director of the Royal College of Music, was a baronet in his own right. Elgar is the son of a cathedral organist. Sullivan's father was an army bandmaster and head of Kneller Hall, the music school of the British army. The father of Richard Strauss was a horn-player, but not of the strolling variety such as fathered Rossini. Poverty is not so essential to genius as hard work.

OUR FIRST CHURCH MUSIC COMPOSER

THE first American composer of church music was William Billings, born at Boston, October 7, 1747. His parents were tanners, and Billings himself, when not engaged in "fuguing," as he called his music-making, was a tanner, himself. He wrote his first tunes on the boards of the tannery as he tended the bark-mill. Gould, in his "History of Church Music," describes him thus:

"Billings was somewhat deformed in person, blind in one eye, one leg shorter than the other, one arm somewhat withered, with a mind as eccentric as his person was deformed. To say nothing of the deformities of his habits, suffice it, he had a propensity for taking snuff that may seem almost incredible when in these days those who use it are not much inclined to expose the article. He used to carry it in his coat-pocket, which was made of leather,

and every few minutes, instead of taking it in the usual manner, with thumb and finger, would take out a handful and snuff it from between his thumb and his clenched hand. We might infer from this circumstance that his voice could not have been very pleasant and delicate."

Billings was an intense patriot, and became a great friend of Governor Samuel Adams, with whom he sang in the church choir. Uncouth as he was, Billings was "the father of American church music," at a time when perhaps a raucous voice and dogged determination were necessary. Also he had a sense of humor, as shown by the following brief extract from versified instructions appended to one of his anthems; "We've met for a concert of modern invention;

To tickle the ear is our present intention;
The audience seated, expect to be treated
With a piece of the best."

WHEN THE PIANO ARRIVED

CALIFORNIA during the gold rush days possessed few musical instruments, and a curious account is given of the arrival of the first piano in Stockton, 1852, as told by Margaret Blake-Alverston, in her "Sixty Years of California Song." The piano was given by certain wealthy citizens of Stockton to her sister, cost \$1200, and was brought from the East with enormous difficulty. The father of the two girls was a Dutch minister, and they lived in a mere shack. "Several rough houses were built opposite, on the corner a saloon, which was an eyesore to us, for it was a busy place where men drank and sometimes fought with knives. . . . a fandango house next door where they danced and played their guitars. . . . the streets were not made, and the mud and slush were dreadful."

To this neighborhood the piano was brought, and the recipient quite overcome before she could be induced to touch the

keys. She did so presently, however, with curious results.

"Father had occasion to answer a call at the front door, and before closing he accidentally looked out. To his surprise, the sidewalks and porch were filled with old and young men. Along the side of the house stood scores of men in the street as far as the eye could see, and some were sobbing.

"On entering the room, he said, 'We have an immense congregation outside. Get out your family tunes—'Home, Sweet Home,' etc. He then drew aside the curtains and raised the windows. 'Now my children and friends, give these homesick sons and fathers a few songs more before we assemble for evening worship.' We sang until the hour of nine, and closed with the Doxology."

Stockton to-day is a thriving, clean, well-drained city with half a dozen music stores, not to mention the fact that music by radio is probably available in fifty percent of the homes!

WEBER'S CHOICE

CARL MARIA VON WEBER, founder of the romantic school of German opera, carried his romantic tendencies into his personal life; and before he settled down to married life with Caroline Brandt, to whom he was devoted, he had many affairs of the heart not all of which are to his credit. One extravagant adventure landed him for a while in a debtor's prison; but the most significant of these attachments was that for Theresa Brunetti, a brilliant singer, and clever woman, but not the true soul-mate of Weber, judging from the following anecdote given by Weber's son:

"The unworthy bond was at last to be broken; and the release was effected by two comparatively trifling circumstances. The tender lover, on the birthday of the object of his passion, had prepared her present, consisting of a gold watch, to which were appended a variety of trinkets all chosen with symbolical reference to his deep affection. At the same time he had ordered her a dish of oysters, then a rare and costly delicacy in Prague. To the valuable watch the fair Theresa paid little heed, still less to the profound meaning of the symbolical trinkets. She flung herself upon the oysters with a gluttony which disgusted the sentimental lover. On a sudden the scales fell from his eyes."

The other circumstance referred to was that Theresa deserted him for a certain Calinia, which seems to us the more compelling reason. But added to this is the fact Caroline Brandt had come to Prague, and his love for her was destined to prove as abiding as hers for him.

It was for her sake and that of his children that Weber went to London to produce "Oberon," fully aware that the exertion involved would shorten his life, for he was then in an advanced stage of tuberculosis. He needed money for his children and his beloved "Lina," and for this he gave his last strength.

"That is good teaching which does for the student only that which he cannot do for himself."

MUSIC AND SELF-CONTROL

IN the good old days of Queen Elizabeth English law classed musicians with "thieves and vagabonds," people peculiar, lacking in self-control. It is something of a change, therefore, to have a modern American judge advocating music as a means of teaching children that very quality of self-discipline. We are indebted to Edwin S. Thorpe, of Philadelphia, for sending us a clipping from the Philadelphia *Evening Public Ledger*, in which Judge Raymond MacNielle, speaking at an educational conference, is quoted as saying: "One of the greatest things a teacher can teach, is self-control. Instruction in individual self-government is most necessary. And I believe that one of the best ways to teach self-control to the pupil is through music. A child instinctively realizes the need to obey the law of notes and signs, for if he doesn't the result will be discord."

One may go even farther than the learned Judge, and say that an early study of music leads to the development of a sense of rhythm. Rhythm, properly studied, leads to a knowledge of how short and simple pieces are constructed; and this in turn to the construction of longer pieces, such as symphonies and sonatas.

A true sense of "form," or musical architecture develops a perception of Unity, Variety and Proportion in all things, so that music is the natural beginning for a well-rounded life in which reason and logic are nicely balanced with emotional warmth. How simple it all is!

"Composing is my one joy and passion."
—MOZART.

CRADLE SONG

JUNE 1925

Page 405

A study in soft tone production. Grade 3.

Andante M. M. ♩ = 72

FREDERICK A. WILLIAMS

dolce

p

dim.

p

pp

rall.

1 2 1 3 2 1

2 3 4 2 4 1

5 1 4 2

POLONAISE JOYEUSE

RICH. KRENTZLIN, Op. 10

A brilliant and playable number, right under the hands. Strict rhythmic accuracy is demanded. Grade 3½. Con brio M.M. ♩ = 108

Measure 1: *f* (Treble: quarter note G4, quarter note A4, quarter note B4; Bass: quarter note F3, quarter note G3, quarter note A3)

Measure 2: *f* (Treble: quarter note B4, quarter note C5, quarter note D5; Bass: quarter note B2, quarter note C3, quarter note D3)

Measure 3: *f* (Treble: quarter note E5, quarter note D5, quarter note C5; Bass: quarter note E3, quarter note D3, quarter note C3)

Measure 4: *f* (Treble: quarter note B4, quarter note A4, quarter note G4; Bass: quarter note B2, quarter note A2, quarter note G2)

Measure 5: *f* (Treble: quarter note F#4, quarter note E4, quarter note D4; Bass: quarter note F#2, quarter note E2, quarter note D2)

Measure 6: *f* (Treble: quarter note C5, quarter note B4, quarter note A4; Bass: quarter note C3, quarter note B2, quarter note A2)

Measure 7: *f* (Treble: quarter note G4, quarter note F#4, quarter note E4; Bass: quarter note G2, quarter note F#2, quarter note E2)

Measure 8: *f* (Treble: quarter note D5, quarter note C5, quarter note B4; Bass: quarter note D3, quarter note C3, quarter note B2)

Measure 9: *f* (Treble: quarter note A4, quarter note G4, quarter note F#4; Bass: quarter note A2, quarter note G2, quarter note F#2)

Measure 10: *f* (Treble: quarter note E4, quarter note D4, quarter note C4; Bass: quarter note E2, quarter note D2, quarter note C2)

Measure 11: *f* (Treble: quarter note B4, quarter note A4, quarter note G4; Bass: quarter note B2, quarter note A2, quarter note G2)

Measure 12: *f* (Treble: quarter note F#4, quarter note E4, quarter note D4; Bass: quarter note F#2, quarter note E2, quarter note D2)

Measure 13: *f* (Treble: quarter note C5, quarter note B4, quarter note A4; Bass: quarter note C3, quarter note B2, quarter note A2)

Measure 14: *f* (Treble: quarter note G4, quarter note F#4, quarter note E4; Bass: quarter note G2, quarter note F#2, quarter note E2)

Measure 15: *f* (Treble: quarter note D5, quarter note C5, quarter note B4; Bass: quarter note D3, quarter note C3, quarter note B2)

Measure 16: *f* (Treble: quarter note A4, quarter note G4, quarter note F#4; Bass: quarter note A2, quarter note G2, quarter note F#2)

M. L. PRESTON

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NORTHERN ROMANCE

In the Scandinavian folk song style. Grade 3.

CARL SCHMEIDLER, Op. 78

Allegretto con espressione M.M. ♩=88

The musical score for "Northern Romance" is written for piano. It begins with a treble and bass staff in 3/4 time, marked "Allegretto con espressione" with a tempo of 88 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *fp* (fortissimo piano), *f* (forte), *cresc.* (crescendo), *rit.* (ritardando), *ff* (fortissimo), *Fine*, and *mf* (mezzo-forte). A "TRIO" section begins with the instruction "Un poco più moto" and a tempo of 100 beats per minute. The score concludes with a "Fine" marking and a "rit." (ritardando) marking.

A JUBILEE

"Altho' you see me go long so,
Ma spirit's boun fo' de Hebbenly sho'
Gwine walk right up to de golden do'
To ma home in de New Jerusalem!"

Grade 5.

H.T. BURLEIGH

Allegretto, ma non troppo M.M. ♩=60

L. A. B.

cantabile

rit.

a tempo

cresc.

accel.

rit.

f non legato

cresc.

poco rit.

accel.

giocoso

espressivo

rit.

f

1st time only

rit.

a tempo

mf

dim. e rit.

D.C.

Last time only

mp leggiero e legato

meno mosso

p Adagio

ppp una corda

Fine

COUNTRY DANCE

W. BERWALI

SECONDO

An original four-hand number (not an arrangement.) In the style of an old English dance, with a "drone-bass" and exaggerated accents. *Allegretto* M. M. ♩ = 108

The musical score is written for four hands on two staves per system. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked *Allegretto* with a metronome marking of 108 M.M. The score includes various dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand provides a drone-bass accompaniment. Dynamics include *mp* (mezzo-piano).
- System 2:** Features a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamics. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment.
- System 3:** Features a forte (*f*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment.
- System 4:** Features a *deciso* (decisive) articulation and a forte (*f*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo).
- System 5:** Features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- System 6:** Features a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).
- System 7:** Features a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).
- System 8:** Features a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).
- System 9:** Features a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).
- System 10:** Features a piano (*p*) dynamic. The right hand has a melodic line with a first ending bracket. The left hand continues the drone-bass accompaniment. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).

COUNTRY DANCE

JUNE 1925

Page 41

Allegretto M.M. ♩ = 108

PRIMO

W. BERWALD

p

mp

cresc.

mf

f

f

p

f deciso

p

mf

p

mf

mf

dim.

p

a tempo

mp

cresc.

molto

rall.

f

mp

First system of the musical score for 'CSÁRDÁS'. It consists of two staves. The left staff begins with a *cresc.* marking and a *f* dynamic. The right staff features a *ff* dynamic. The music is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

Not so difficult as the usual arrangement by Brahms,
but equally effective.

Allegro moderato M. M. $\text{♩} = 108$
marcato il canto

CSÁRDÁS

HUNGARIAN DANCE

After J. BRAHMS

Second system of the musical score for 'CSÁRDÁS'. It consists of two staves. The left staff begins with a *pp* dynamic and includes a *No. 5* marking. The right staff features a *p* dynamic. The music is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

Vivo M. M. $\text{♩} = 126$

Third system of the musical score for 'CSÁRDÁS'. It consists of two staves. The left staff begins with a *3* marking and a *sf* dynamic. The right staff features a *ff* dynamic. The music is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

Fourth system of the musical score for 'CSÁRDÁS'. It consists of two staves. The left staff begins with a *dim.* marking. The right staff features a *ff* dynamic. The music is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

cresc. *f* *cresc.* *ff* *p* 1

CSÁRDÁS

HUNGARIAN DANCE
No. 5

After J. BRAHMS

Allegro moderato M.M. ♩ = 108

Sec. *mf* *p* *sf* *ff* *dim.* *ff* 1 2 3 4 5

SERENADE

An ornate drawing-room piece, to be played in free and graceful style, bringing out carefully all of the theme, Grade 4.

Intro. Cantabile M.M. ♩ = 69

p

fz p

rit.

fz a tempo

pp

Andantino affettuoso

p

mf

rit.

pp

cresc.

pp

decresc.

rit.

a tempo

f

cresc.

p leggermente

con espress.

dolce

mf

a tempo fz

p legato

fz *p* *semplice*

Grazioso *p* *r.h.* *l.h.*

f *p* *rall.* *mf a tempo*

cresc. *con forza* *ff*

Appassionato *p* *3* *5* *21* *f* *3* *5*

poco rit. *pp* *3*

Tempo I.

In characteristic style, a good study in thirds.
Grade 3.

MANTILLA DAYS

SPANISH DANCE

ALLENE K. BIXB

Allegretto M.M. ♩ = 80

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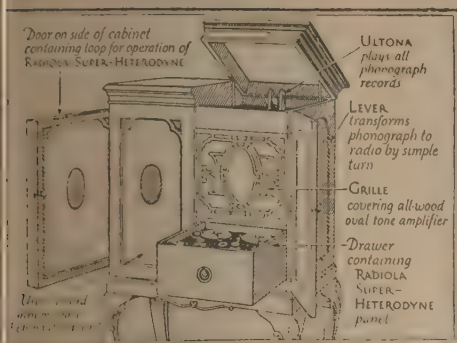
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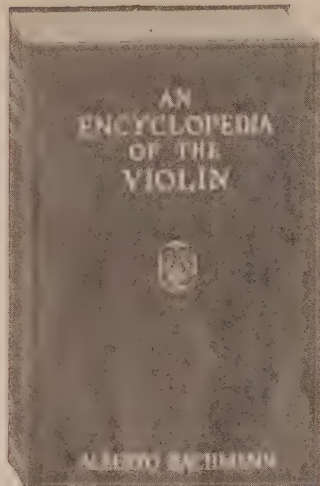
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SECULAR MUSIC (Continued)

22700	ALL THROUGH THE NIGHT (d-E).....	
22701	PURCELL, HENRY Nymphs and Shepherds (c-F).....	
22702	RIMSKY-KORSAKOW, N. Song of India, A, from "The Legend of Sadko" (b flat-E flat).....	
22703	RUBINSTEIN, A. Longings (b flat-F).....	
22704	SABATIER, CH. W. The Flag of Carillon (E-E).....	
22705	SCARLATTI, A. To Florindo (E flat-E flat).....	
22706	SCHUBERT, FR. Margaret at the Spinning-Wheel (c sharp-g sharp).....	
22707	SCHUMANN, CLARA Lov'st Thou for Beauty (G-F).....	
22708	SCHUMANN, ROBERT He the Best of All (b-F).....	
22709	TWO GRENADIERS, THE (b-E).....	
22710	SPOHR, LOUIS Rose Softly Blooming (b-D).....	
22711	SULLIVAN, ARTHUR Oh, Mistress Mine, from "Twelfth Night" (d-F sharp).....	
22712	ORPHEUS WITH HIS LUTE, FROM "HENRY VIII" (b-E).....	
22713	TSCHAIKOWSKY, P. I. Punchinello (a-F).....	
22714	WAGNER, RICHARD Dreams (a-E flat).....	
22715	WECKERLIN, J. B. Advice (G-E).....	

SACRED MUSIC

22677	BEETHOVEN, L. van Creation's Hymn (b flat-F).....	
22678	HENSCHEL, GEORG Morning Hymn (c-F).....	

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A very taking waltz movement. To be played steadily, but with delicacy. Grade 3½.

The musical score for "In Admiration" is a waltz in 3/4 time, key of B-flat major. It begins with a piano introduction (p) in the right hand, followed by a main waltz section. The score includes various musical notations such as dynamics (p, mf, f, cresc., decresc.), articulation (accents, slurs), and performance instructions (Fine, Trio, D.C., Ped. simile). The Trio section is marked with a double bar line and the word "TRIO". The final section is marked with a double bar line and the word "D.C.". The score is written for piano and includes fingerings and pedaling instructions.

CHANT SLAVONIQUE

A brilliant drawing-room number, in *mazurka* rhythm. Grade 3½.

PAUL DU VAL

Allegro moderato M. M. ♩ = 126

mf *marcato* *Ped. simile*

f *mf*

cresc. *3* *Ped. simile*

f *ff* *Ped. simile*

f *mf*

cresc. *f* *mf*

Maestoso *ff pesante*

Sheet music for a piano piece, featuring multiple systems of staves with musical notation, including notes, rests, and dynamic markings such as *Più mosso*, *f*, *accel.*, *Ped. simile*, *Presto*, *strepitoso*, *rall.*, and *sf*.

WINDING THE MAY-POLE

real Spring scherzo, compact in form and interesting in melody. Grade 3.
Allegro vivace M.M. ♩ = 126

FRANCES TERRY

Sheet music for the piece "Winding the May-Pole" by Frances Terry, featuring multiple systems of staves with musical notation, including notes, rests, and dynamic markings such as *mf*, *con anima*, *grazioso*, *p*, *mf*, *dim.*, *p*, *p delicato*, and *mf*.

AVE MARIA

A glorious melody, in a very artistic transcription. Grade 4.

F. SCHUBERT

Transcribed by Stephen Heller

Molto lento

The musical score is written for piano and features a variety of musical notations. It begins with a treble and bass clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Molto lento'. The score includes several measures with triplets, indicated by a '3' over the notes. There are also slurs connecting groups of notes. Dynamic markings include 'pp' (pianissimo) at the beginning and 'fz' (forzando) later in the piece. A 'Ped. simile' instruction is present, suggesting a similar pedal effect. The score concludes with a 'pedendosi' marking, indicating a fading or dissolving ending. The final chord is marked with a double bar line and a final repeat sign.

CRADLE SONG

JUNE 1925

Page 425

Study in phrasing and in the "singing tone." See Note below.

Moderato With much expression

FREDERICK MAC MURRAY

mf

rit. e dim.

VIOLIN

Slowly with much expression. Tones sustained cantabile.

Slowly and softly

pp

cresc.

rit.

rit. e dim.

gradually slower

rit.

rit. e dim.

slower

molto rit. e dim.

pp

pp

rit. e dim.

slower

molto rit. e dim.

pp

Note: Upper fingering for G string solo. Lower for 1st & 3d positions, or may be played in 1st position.

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CHANSON PASTORALE

An appropriate Spring or Summer number, for any occasion.

CUTHBERT HARR

Prepare: Sw. Soft 8' & 4'
Gt. Diapasons 8' (Sw. coupled)
Ch. Flute 8'

Ped. Soft 16' coupled to Ch.

Allegretto poco vivace M.M. ♩ = 108

Manual

Pedal

Manual

Pedal

Ch. *p*

Sw.

rall.

Ch. *a tempo*

Oboe solo

mp a tempo

Ch.

poco rall.

a tempo

add Stopped Diap.

mf

dim.

rall.

fine

Scherzoso M.M. ♩ = 63

Gt. *mf* (add to Sw.)

Gt. to Ped. (add Open Diap.)

cresc.

f

mf rall.

Ch. p

Tempo I.

Reduce Ped. Gt. to Ped. in

Sw.

rall.

Ch. a tempo

rall.

D.S.

GHOSTS AND GOBLINS

Real "shiver music." An excellent "moving picture" number. Grade 3.

WALLACE A. JOHNSON

Lento misterioso M.M. ♩ = 56

p

pp

pp accel.

p

pp accel.

pp

rit.

pp

AROUND THE CAMPFIRE

From a new set of *First Position* pieces.

K. H. AIQOUNI, Op. 4, No.

Allegretto scherzando

Violin

Piano

f

mf

Fine

Fine

1

2

D. S.

SONG OF THE MORN

WILLIAM K. KING

CECIL OSIK ELLIS

p con espressione

A shade of gray is show-ing o'er the

mf

hills, The gold of dawn-ing day A wak-ing song bird thrills. I hear a - gain The

cresc.

gold-en song of morn-ing, Soft as a sigh, Dawn floods the sky, and wakes my soul as day is dawn-ing.

poco rall.

poco più mosso

Song of the morn, Song of the morn, Sing thru my heart a-gain, Song of the morn.

marc.

Sing of the dawn, Shad-ows have gone, Sing to the world a-wak-ing to your song.

a tempo

cresc. molto

f

p molto rall.

pp

Sing to the heart, Where love is born, Sing of the dawn a - gain, Song of the morn.

f

pp

H. BONAR

I HEARD THE VOICE OF JESUS SAY

ALFRED HAL

Moderato

rall.

mp

mf

1. I heard the voice of Je-sus say, "Come un-to me and rest; Lay down, thou wea-ry one, lay down Thy
3. I heard the voice of Je-sus say, "I am this dark world's light: Look un-to— Me, Thy morn shall rise, And

head up-on my breast?" I came to Je-sus as I was, Wea-ry and worn and sad; I
all thy day be bright." I look'd to Je-sus and I found In Him my Star, my Sun; And

1st verse only *rall.* 3rd verse only

found in Him a rest-ing place, And He has made me glad. trav'ling days are done.
in that light of life I'll walk Till

a tempo *p* *Meno mosso*

2. I heard the voice of Je-sus say, "Be-hold, I free-ly give Th

mf *f a tempo* *f*

liv-ing wa-ter; thirst-y one, Stoop down and drink, and live." I came to Je-sus, and I drank Of that life-giv-ing stream,

thirst was quenched, my soul re-vived, And now I live in Him.

D. S. %
rall.

MISTER SUNSHINE

With spirit

E. C. BARROLL

Good morn - ing, Mis - ter Sun - shine! What

do you bring to - day, The one I love to greet me, In your beam - ing light to play: Or

ten. *rit.* *a tempo*

do you bring the rain - drops when twi - light shad - ows fall: Does this day bring the blue - birds or

rit. *brightly*

on - ly tears re - call? Good morn - ing Mis - ter Sun - shine! Bring me but this I pray: To

rit. *a tempo*

know my heart is hap - py, Till you steal a way.

CHEER UP CHILLUN

WASHINGTON STAR

FREDERIC LACE

Allegretto

♩. *mp*

1. There's a lit-tle bit o' sun-shine, an' a
 2. There's a lit-tle bit o' glad-ness an' a

f non legato *ff* *mp*

lit - tle bit o' storm, An' de days go slip-pin' a - long. A lit - tle bit o' chil - ly an' a
 lit - tle bit o' grief, An' de days go slip-pin' a - long. Its a - bout de A - pril blos - som an' a

mp *mp*

lit - tle bit o' warm, But de year keeps sing-in' a song: Cheer up chil-lun', cause we
 bout de Au-tumn leaf, Dat de year keeps sing-in' so strong: Cheer up chil-lun', as you

cresc. *f* *cresc.* *f*

sho'-lyought to know, Ev-'ryday's a jour-ney for de pil-grim here be-low; An' de light will keep a-shin-in' on de
 tries to do yohpart, Wif handsdat nev-er fal-ter, an' a stout an will-in' heart, Wak-in' each to-mor-row morn-in' read-y

mf cresc. *dim.* *mf* *dim.*

poco rit. ten. a tempo *D.S.*

road we got to go As de days go slip-pin' a-long.
 foh an-oth-er start As de days go slip-pin' a-long.

poco rit. ten. a tempo *mf*

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A VERY large percentage of vocal patients who come to the voice physician do so because they have an important engagement which they fear to attempt because something has gone wrong with the voice. They seldom seek to know if the vocal apparatus is in good condition, or how they may keep it so. In the presence of acute infections, pain is the only symptom that brings them for consultation and relief. Very often this infection has progressed for weeks, until all mucous membrane areas are sorely diseased. If the patient were seen in the first twenty-four-hour period, prompt relief and prevention of further trouble could be afforded in one or two treatments. Such a disease as mastoiditis, for instance, would become practically unknown if the nose and nasopharynx were promptly and effectively sterilized by antiseptic medication at the very beginning of a so-called "cold," but fear and neglect are the hardest enemies that the physician has to overcome, whatever his specialty may be.

Loving parents spend thousands of dollars annually on vocal lessons and maintenance while studying; but did anyone ever tell them that it was unwise for son or daughter to attempt anything with the voice because of a bad heart or poor muscular development or some chronic ailment? In these matters the family doctor is an unsafe guide. Generally speaking, he does not know much about the singing problem and may be honest in the belief that certain irregularities may be greatly improved by "taking up voice." This is true only in a very limited sense; for studio life, especially of the serious, exacting type, is more of a health-taker than a health-giver, and many pupils find themselves unable to keep up the pace because they are neither physically nor mentally capable of enduring excessive stress of any kind.

Sound Bodies

Good Uncle Sam demands a thorough examination before he accepts a student for his War College and insists that any physical disabilities, such as bad teeth, diseased tonsils or minor faults in the arms or legs, be properly treated medically or surgically, as the case may be. In this he sets a most excellent example for civilians; but did any one ever hear of a vocal teacher making any such demands of a pupil? Why is it not considered just as necessary to be sound in mental and bodily vigor before undertaking the exacting, strenuous and prolonged cultivation of the voice?

Pupil singers flock to New York each year from all parts of this broad land, but it is extremely rare to find even one who has undergone anything approaching a physical examination for the purpose of finding out whether either the body or mind are capable of undertaking a vocal career. Those who have had gymnasium training in college in recent years are, of course, examined and recommended to take this or that form of exercise to benefit certain groups of muscles or to expand certain organs which are backward in growth and strength; but such recommendations are seldom carried out with any degree of thoroughness and do not have any direct bearing on the voice problem.

The histories of the following cases will serve to illustrate common instances of neglect:

A singer called up for an appointment, saying that for the past six months he had been troubled with nose bleed. The bleeding came on whenever he bent over to wash his face or lace his shoes, or if he chanced to blow his nose a little too vigorously. Moreover, there was a good deal of nasal obstruction on the right side, which had been getting worse for the past month, so that at night it was difficult to sleep. Upon examination it was found

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Keeping the Vocal Machine in Function

By the Well-known New York Specialist in Throat Diseases

Irving Wilson Vorhees, M.D.

that the right nostril was almost completely stopped up by a very red cauliflower-looking mass. Upon being touched by a probe it began to bleed freely, so freely that some of the flow was captured in a glass test tube to be sent to a laboratory for examination. Because of the apparently malignant nature of the mass, a piece of it was sent to a pathologist for microscopic examination. The report came back: "This is a basal-celled carcinoma," which is a technical way of saying that the man had cancer of the nose. Through precious months he had neglected to get examined and had now come into the inoperable class of case because of the probability of invasion of all other organs of the body. Early diagnosis would have led to such measures as operation and radium, which might have effected a clinical cure.

A young lady who came quite frequently to the office for nose and throat treatment because of colds, often spoke of her father. According to her story he had been inconvenienced for a long time by hoarseness and difficulty in swallowing. This had become so marked that it was painful to take food; but he steadfastly refused to go to a doctor because he had always been in good health and felt sure that it was a minor affair and would "get well itself." Eventually, however, the disability became so great that he accompanied his daughter on one of her visits and consented to an examination. At this time he had a cancerous involvement of the right tonsil, of the soft palate and the post-nasal space. The process had even extended up the eustachian tube into the ear, and he was almost totally deaf from involvement of the auditory nerve as well. It was a hard thing to do, but it was necessary to tell him that he had cancer in an inoperable form owing to the vast extension of the growth and invasion of important structures. Nevertheless, he was sent to a hospital for radium applications, but even this remarkable physical agent failed because of his willful neglect in waiting to see what might happen if "nature took its course."

Dangerous Neglect

One more story for the purpose of illustration. A tenor had been out of voice for about one month because of "laryngitis." He had been without an engagement for some time and, therefore, "did not bother going to a doctor," as he had had previous attacks which were cured by Doctor Time, as he expressed it. This attack was peculiar, however, in that it did not come on as the result of a cold. He could think of no cause for it. At the time he came in he was aphonic, totally voiceless, and not feeling at all well, generally speaking. It was difficult to swallow and his appetite was about gone. There was also loss of weight, restlessness at night, and some nocturnal perspiration which he thought came

from "weakness." Examination showed the entire right side of the larynx involved by an infiltration which was evidently tuberculous. This opinion was supported by examination which disclosed signs of trouble at both lung apices. The neglected condition was now in an advanced stage and not amenable to medical or surgical treatment.

The Value of Examination

These somewhat gruesome tales are in no sense unusual, as every physician sees just such instances in his everyday experience. The moral is evident, and the slogan which should follow as a sort of corollary is, "Get examined." The Public Health Bureaus are using the phrase, "Get examined on your birthday." While that is a good and useful stock phrase, why not include a few other festal days, such as Ash Wednesday and Good Friday? Disease is no respecter of persons, places or dates, and certainly once a year is entirely too infrequent to inspect the human dynamo, if we would have it run as it should.

But as for the speaker and singer—all, in fact, who earn a living by the use of the voice—what can be done to keep them in condition?

The first essential has been fully outlined; namely, do not encourage neglect, but adopt every known principle of prevention. When asked, "What is the greatest foe to keeping an edge on the vocal cords?" I answer: *Colds*. Now a cold is nothing more than an acute bacterial infection of the respiratory mucous membrane. The germs are breathed into the nose or mouth, lodge on the surface of the membrane and begin to grow. Very often one sneezes in an effort to get rid of them and there is also a violent outflow of secretion or watery discharge. Instead of checking the latter, we should encourage it, as a good deal of infection will be carried away by mechanical action. By the spraying in and pencilling of local antiseptics the physician can reduce the number of bacteria and so lessen the infection.

It is important, therefore, that we aim to prevent colds; and the first thing to do is to keep the body resistance at a high level through exercise in the open air, keep the bowels free from accumulation of waste, eat sparingly of wholesome food regularly, a "mixed" diet of fats, carbohydrates and proteins being the most desirable, and live sensibly in all ways. Too much clothing, such as swathing the body in furs, lessens the resistance. A warm shower in the morning, followed by a cool shower or splash of water, succeeded by a brisk rub-down, will help, particularly if the trunk, back and front of the chest receive special attention. People in poor health, or of the non-robust make-up, cannot ordinarily undergo this rigorous measure.

But even if one takes the above precautions, which include, of course, avoidance of drafts, there is always the bacterial invasion to be reckoned with. In cities are ever exposed to the disease of neighbor; and if we travel in crowded trains or visit crowded places of assembly we are obliged to breathe in the secretions of those with coughs and sneezes who are prone to infect the whole atmosphere through violent efforts to get rid of the bacteria and their secretions. Treatment by sterilization of the membrane of the nose and throat at the hands of the physician may entirely prevent a cold. Home measures are sometimes successful, too; but they are usually factually or unskillfully carried out and may do more harm than good. Should be taught that a cold must, under any circumstances, be neglected; their case eternal vigilance means not safety but also the prevention of an important engagement. Colds in the way of laying the singer out at the inopportune times; therefore, the route to the physician qualified to take of this matter should be the one of choice. It is common experience for the rhinologist to be asked to treat a cold in the week, at which time the nasal sinuses are usually filled with pus and the invaded is most difficult to reach. Treatment the first day can often prevent any further manifestations of the cold.

Assuming that one has frequent "one after the other," as the expression goes; it is difficult in some people to get a cold promptly because of the insusceptibility of "antibodies" in the system which should have on hand for the body defense. For this reason we are coming more and more to use vaccines for the prevention and early cure of colds. A series of injections are given by the hypodermic method, consisting of an emulsion of killed bacteria. Such injections may be given from six to twelve in number, the amount varying with the necessities of the individual case and the personal experience of the physician. Inoculation is certainly worth trying, as it can do no harm and may bestow immunity against colds last indefinitely. But even if the vaccine has to be repeated within six months it is worth doing, as the inconvenience is negligible and there is no "laying off" from the usual routine of duties.

Throat Troubles Preventable

Tonsilitis in singers and speakers is absolutely preventable disease. If the tonsils are removed, it naturally follows that there can be no more tonsilitis; and the disease does recur after "removal," can be assured that there is plenty of tissue still present. In these days when surgeons who remove tonsils have had special training, and the operative work almost uniformly good. Of course, one has to overcome the personal prejudice against "the knife," but experience has shown that burning, X-ray and all non-surgical methods are prolonged, inefficient. Normal tonsils are to be kept in place, naturally, and it sometimes comes a nice question for decision whether a given pair of tonsils are to be removed or not; but if frequent illness has occurred because of their presence, the proper decision is for removal, as any possibility of infection has long since vanished and the tonsils to be weighed in balance.

If obliged to make a living by using the voice in singing or speaking, I would do two things:

First, I would take out an insurance policy against the monetary loss which is inevitable whenever one cannot sing; for a singer who is aphonic is a most pitiable object; for along with the local and general malaise there is mental anxiety that the voice never return. This much

aid: any loss of voice which is due to a simple laryngeal infection, such as takes place during a cold, will get well within a few days at most. One week usually suffices; and under careful medical management this can be shortened to a day or two in some instances. But in any case, income protection greatly lightens the load and relieves the mind.

Second, I would enter into a contract with some voice physician, or nose and throat specialist, to keep me in good vocal condition; and, if he failed, I would have stipulated that no reward would accrue to him, provided that I lived up to my terms of the contract and appeared for examination or treatment at such intervals or times as might be agreed upon. The haphazard method of practicing medicine, and seeing patients only when they are ill, is going rapidly into the discard; and it will only require time to prove that we have been very unintelligent in this respect in past years. Traditional methods must give way to common sense and modern science.

General ignorance of health matters and the human tendency to neglect are factors which must be held largely responsible for the poor vocal showing of many young men and women after the student period

is finished. There is an old-time, and seemingly deep-rooted, prejudice against calling in a physician until the worst has happened. Just so long as the bodily machine can be kept going at a fair rate of speed, the engine is never overhauled. Fuel and water in some form are supplied at more or less regular intervals, but there is no system of inspection to determine if each nut and bolt is properly adjusted. The machine frequently is run at top speed for years together, is horribly abused as to the quantity and quality of what is put into it, and finally breaks down, becoming an inert junk pile.

It is not too much to say that if the great singer holding a leading place in an opera company were to consult his or her voice physician twice a week during the season and receive prophylactic care, there would be no such thing as postponement or substitution of performances because of vocal ill health. The economic loss to managers, and the untold disappointment and inconvenience to the public are enormous during every musical season. This could be almost entirely avoided if we were all a little more intelligent and resourceful in preventing disease than we are in curing it.

Keeping Time

By K. Hackett

LEARN to count. Rhythm is the basis of music. The rhythmic sense varies in people, as does every other gift; but there is enough of the instinct in almost everybody for the practical purposes of music. One of the handicaps of singers comes from the fact that many of them have had no training in music until somewhere along their late "teens" they discover that they have a "voice." So they begin singing by instinct, without knowing in what key the music is written, or the time values of the notes.

There are, however, a great many of them who ought to know better, yet who have constant "trouble with the time," for the simple reason that they do not know what the time is. Some of them, even, have the romantic notion that accuracy of time will interfere with the free expression of their emotion and constrain their art. This, of course, is mere ignorance. The only way in which to be sure of the time is to count it out. This is so simple and elemental that many overlook it. You may be sure of one thing: you will not go far in music unless you learn to count accurately. Singing is not the romance of a rose-bowered life, but a profession which must be mastered if you are to enjoy the favor of the public. The department of this profession is devoted to coming in exactly on the beat.

If you wish to know exactly how much money you have in your purse, what do you do? You count it. If you wish to come in with certainty on the fourth beat of the third measure, what do you do? You count every beat. Then there is

neither difficulty nor uncertainty. To many young singers this seems too unromantic and mechanical; which simply means that they do not understand the art with which they are dealing.

When you attend the concerts of any one of our symphony orchestras, who is the most important member of the organization? The conductor, of course; everybody knows that. What instrument does he play? He does not play any instrument; he beats time with a baton. Did it ever occur to you that if the leader of a symphony orchestra, the focal point about which everything revolves, devotes his primary attention to beating time for the men, there must be a reason? These men under him are all trained experts, yet their leader stands before them with a stick with which to beat time. Yet you, with little training in music, feel that to learn to count and keep strict time is somehow derogatory. When you think it over, does not any such notion become ridiculous?

The way to count is to begin and, count. There is no mystery about it, and the only requirement is intelligent attention. Anybody can learn to count who has any music in his soul. If he does not, he is either lazy or does not understand the art with which he is dealing. In either case, he will not go far and will be in constant trouble as far as he does go. Stir up your brains. They will suffer no harm and even will strengthen under the process. The more you know, the greater your value to yourself. It is your life; make it worth something.



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3. Chopin, *Funeral March*
4. Beethoven, *Sonata Pathétique*
5. Dvorak, *Largo* from "New World" Symphony
6. Rachmaninoff, *Prelude in C Sharp Minor*
7. Mendelssohn, *Consolation*
8. Rubinstein, *Melody in F*

So many requests for the continuance of this feature have been received that it will be resumed later in the year.

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The Frontal Voice

By P. D. Aldrich

THE term "frontal voice," of which Lamerti speaks, is the kind of voice which seems to sound on the forehead instead of in the mouth. The commonly-called "falsetto voice" in a man's voice is an easily identified example. This is the voice used by the men altos in the English cathedral choirs, and one of these voices in a choir will "stick out" over all the other voices with its hollow, lugubrious quality. As Mr. C. Lee Williams, the organist of Gloucester Cathedral once told me, "It is an awful sound, but it is the only thing we can do and we have to put up with it."

Women singers, especially sopranos, can imitate this sound by singing the vowel "OO" with a whoopy sound; but when it is once established in the voice it is very difficult to overcome, and the voice will always sound sharp in pitch. Sopranos, especially, should carefully avoid this deceptive production of the voice; for they cannot keep the pitch, and the quality is very disagreeable. It is especially misleading; for they can sing a lot of high notes with it, but these notes will not amalgamate with the rest of the voice under any circumstances.

Letters from Our Readers

"Concert Pitch"

TO THE ETUDE:

Among your editorials in the March issue of THE ETUDE—which, by the way, is always excellent and form one of the most important features of the magazine—is one on standard pitch in tuning. I entirely agree with you in principle, but there is a slight slip in regard to your figures. A-440 is not the old "concert pitch," that was never really standardized, but used to run somewhere about A-450, or nearly a semitone above the true standard. The pitch A-440 results in this way;—individual instruments made in France to sound A-435 in their usually rather cool concert-rooms and theaters, rise in pitch when played in our better heated halls, and become about A-440. The A. F. of some twenty years ago adopted the French standard, A-435; but owing to the fact above stated, combined with the fact that the best oboes and clarinets were made in France and brought on here for the best players, felt constrained to allow the pitch A-440, which is now in actual use in practically all professional orchestras. The difference between A-435 and A-440 is somewhat less than one-fifth of a semitone; whereas the difference between standard pitch and so-called "concert pitch" of one-fourth, is nearly (but not quite) a semitone.

EDWIN H. PIERCE, New York.

TO THE ETUDE:

Permit me to draw attention to "A Matter of Pitch," on page 156, of the March issue of your magazine. You stated that A-435 vibrations is the most widely used pitch in America. This is not quite true now. All orchestras, all bands, and all leading piano factories use the 440 which is the pitch on paper, or actually so, if performed in a temperature of 68 degrees of temperature, as the international pitch 435 specified, that is, in a temperature of 15 degrees Centigrade. Your article further says: "This is just five degrees (vibrations) less than the old concert Pitch (440 vibrations) which was formerly widely employed." This is a mistake. Former Concert Pitch varied from 432 to 451 to Steinway's fork, 440. Your next statement: "The difference between five vibrations is very slight, etc.," is not true when compared with 435 or 440, but the difference of Concert Pitch and 440 or 451, is much more than slight.

H. E. PILGRIM, Ohio.

Chords Make Scales Interesting

TO THE ETUDE:

It would be a wonderful help to pupils understanding chords in the form of Triads, Dominant and Diminished Seventh, if all were given a little knowl-

edge of Harmony or Chord Construction.

Pupils, rather advanced in other ways, have come to me asking why the Dominant-Sevenths of the Minor are the same as in the Major. If, in teaching triads, both the major and minor forms were taught at the same time, students would understand the "why."

Scales may be made interesting by teaching their construction and then allowing each pupil to build up his own scales in the different forms. This takes a little more time from the lesson, but it pays in the end.

I teach pupils scales from about the tenth lesson with young students, and from the first with adults; and I find it aids in fingering and also in the development of their speed.

I enjoy reading other teachers' experiences and always gain a little help from them.

MRS. E. G. P.

Power Over the Students

TO THE EDITOR OF THE ETUDE:

Among readers of THE ETUDE are Christian Scientists who have noticed with regret a reference to them on page 210 of your March number, which, though probably not so intended, strongly implies that their methods of teaching involves the exercise of hypnotism and human will-power.

Permit me to say therefore that the nature of Christian Science is to do the very opposite. The Christian Scientist does not exercise a power over his pupil that seems hypnotic, as alleged, whether teaching music or other subjects. He cannot be said to have an intensely "strong thought" centered on his pupil. Expressions of this kind tend to mislead.

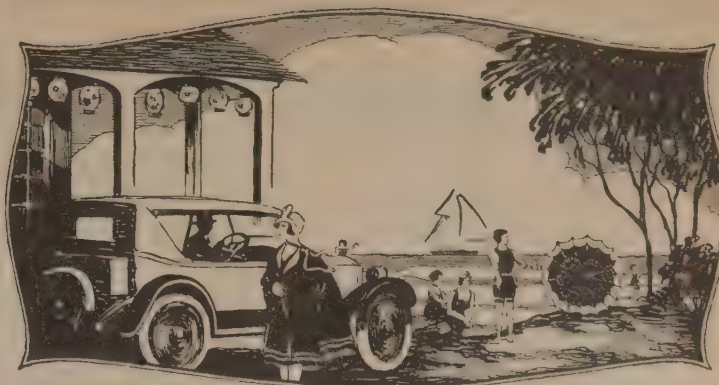
The Christian Scientist aims to let the capabilities of a pupil unfold in a manner divinely natural. This unfoldment comes through the elimination on the part of both teacher and pupil of self-will and self-consciousness, by reason of which true ideas may take their place as naturally as a bud opens into a blossom. "Not my will but Thine be done," gives the right idea even when teaching music.

Among Mrs. Eddy's beautiful references to music one is found in her Message for 1900, p. 11 which shows her high conception of it; "Music is divine. Mind, not matter, makes music; and if the divine tone be lacking, the human tone has no melody for me."

AARON E. BRANDT.

The following quotation from Mr. Braine's article is the one which Mr. Brandt corrects:

"His power over the student seems hypnotic, and he displays an almost feverish interest in getting him to play the composition according to his conception of the way it should be done. . . . As the Christian Scientists say, he has an intensely 'strong thought.'"



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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Weber's "Der Freischütz"

Operatic vitality is a queer combination of drama, spectacle, melody, instrumentalism and coincidence. When Weber's "Der Freischütz" was first presented in Europe, Germany acclaimed it as a work of truly German character and genius. Nothing could be more representative of the German of odd racialism, folk lore, "Gemüthlichkeit" and "Ehrwürdigkeit." The opera was first produced in Berlin in 1821. Weber at that time was thirty-five years old and at the height of his success as an operatic actor. He was, nevertheless, beginning the results of his years of youthful action.

Weber was literally born in a musical sphere. One of his ancestors had a title of nobility, and thus Weber was authorized to use the coveted "Von." His father (Franz Anton von Weber), uncle, his grandfather and several members of the family, were excellent musicians. His cousin, Constance, became the wife of Mozart. Weber's father was not elect to become a professional musician until he was forty years of age, beginning to tire of the nonsensical routine of a German principality. His father played violin, viola and double bass. In time he became a traveling operatic impresario and the son was transferred from opera house to opera house through various vicissitudes. Small wonder he turned to opera more than any other in his musical composition. He was a member of the family and was Carl Maria's brother. They did play more than ordinary genius; his father was most anxious to have his sons display something of the talent of Mozart.

Young Weber first studied music with his father, then with Heuschkel, and Haydn (brother of Joseph II). Abt, Vogler, Kalcher and Varesi. His first opera, "The Might of Love and Song," when he was thirteen

years of age. The title was prophetic, because when the composer was only a few years old he came into the court of Duke Eugen of Wurtemberg, whose flights of dissipation were often accompanied by the young composer and conductor. Finally he was dismissed by the Duke and very greatly sobered by his supposed misfortune. He then started to work seriously as a composer, conductor, teacher and journalist. In 1813, he was appointed Kapellmeister in Prague, and in 1817 in Dresden we find him conducting the Royal Opera at a really magnificent opera house. It was there that he conceived his scheme of putting German romanticism upon the stage and it was there that he commenced and completed "Der Freischütz," the work upon which his fame largely rests.

"Der Freischütz" was one of the first operas of real worth to be given in America. It seems surprising now that only four years after its Berlin premiere it should have been seen in New York, at the Park Theater (March 2nd, 1825). Weber by this time was beginning to feel the ravages of consumption. In 1823 his "Euryanthe" was produced in Vienna. In 1826 he made a trip to London to witness the first production of his "Oberon" at the Covent Garden Theatre. He was in an extremely weakened condition and eight weeks after the premiere of his last work he died in the British metropolis.

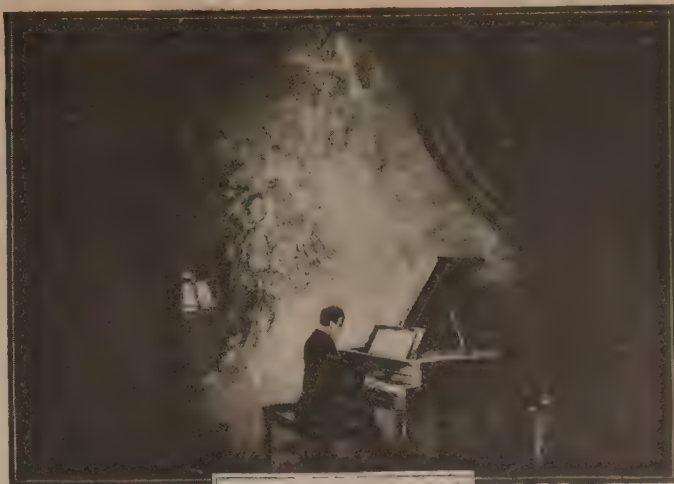
The position of "Der Freischütz" (The Free Shooter)—the man with the magic bullets—is extremely important in musical art. Up to that time much of opera of Germany had been moulded upon French or Italian models. German romanticism was virtually lost. Weber caught this spirit and introduced it into his music. If there had been no Weber it seems unlikely that Wagner could have risen in one lifetime to his mountain heights. That Weber was the great operatic inspiration of Wagner is widely acknowledged.

The Story of "Der Freischütz"

The plot of "Der Freischütz" is founded on the German tradition among huntsmen that he seeks the aid of Zamiel, the Demon Hunter, may, by selling his soul to him, receive magic bullets which will not fail to hit the desired mark. For each new victim which Zamiel, he receives a new lease on life and a fresh supply of bullets.

—Before an inn in the Forest. Rodolph's success in love with Agatha, Cuno's had depended upon his success in a shooting contest which has just been won by a rustic. The celebration over, Rodolph (Max in some editions) remains to lament his fate. Caspar, his companion forest ranger under Cuno, appears, sings a Bachanalian and induces Rodolph to meet him at midnight in the Wolf's Glen, the haunt of Zamiel, and induces Rodolph with dark tapestried walls. Agatha is filled with forebodings of her approaching marriage, by an ancestor's portrait falling from the wall, as by other happenings. While awaiting her delayed lover she sings the famous "Prayer." enters and despite the begging of Agatha that he go not near the Wolf's Glen, he goes. The scene changes to the Wolf's Glen where Caspar awaits Rodolph. Making an appointment with Zamiel, Rodolph casts the seven charmed bullets amidst hideous scenes.

—III. Scene 1—Agatha's antique Apartment. Agatha, Annie (her cousin) and the maid prepare for to-morrow's wedding. Scene 2—A Romantic Landscape. All goes well in a test of skill with rifle till Rodolph, last of the magic bullets which, following the design of its evil master, strikes Caspar who has just stepped from among the trees. Zamiel appears and claims Caspar as his prey. A Hermit appears, intercedes for Rodolph, and gains a respite of a year in which to prove his worthiness of Agatha, all ending happily.



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ONE of the most useful and well-nigh indispensable accomplishments of the present day organist, whether of church or theater, is the ability to improvise acceptably. In fact, if an organist has to play an interlude, fill up a gap in a play, or accompany a changing mood, this ability to draw upon a practically inexhaustible source of musical ideas is a necessity. Those who possess the gift can not imagine working without it.

We hear all kinds of improvising, from the meaningless meanderings of the novice to the masterly impromptu symphonies of a Dupré; and, while such artistry can not be attained by all, we can at least avoid the senseless, inconsequential wanderings which sometimes pass for improvisation.

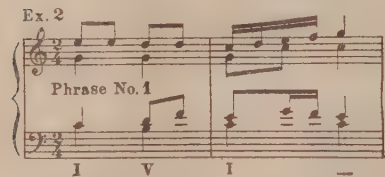
In the writer's private teaching, all pupils are tested in order to discover some possible hidden talent in "keyboard composition" (for that is what improvisation really is) and unless a young player has some intuitive ability he will not be able to accomplish much. But, given even a slight ability to compose at the keyboard, the talent can be cultivated and a workable facility in improvising can be attained.

This article is an attempt to assist those having the gift to develop it. Its methods can be applied to the piano as well as to the organ.

Let us begin our studies by "composing" a musical sentence or period of eight measures. For convenience we will use 2/4 time and take as a motive the following phrase, harmonized simply with tonic (I) and dominant (V) chords:



Harmonize this as well as you can (in four parts if possible) on the keyboard and then compare with the following solution which uses the Dominant-seventh:



This constitutes the first phrase of the sentence.

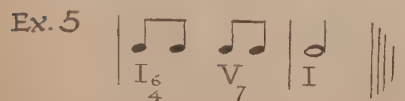
Still at the keyboard, compose a second phrase of two measures which will answer the first phrase but stop on the Dominant (V), this being the half way point. To balance the first phrase the rhythm of the second may be the same, thus:



Harmonize your own melody, following the harmonic suggestions given above. Proceed in like manner to the third phrase which may again repeat the rhythmic values of phrases 1 and 2; but, as we are approaching the end of our period we will change the harmonies so as to end this third phrase on the Sub-Dominant (IV), thus:



and for our fourth phrase we need only the usual cadence. Having repeated our original rhythm three times, a change is



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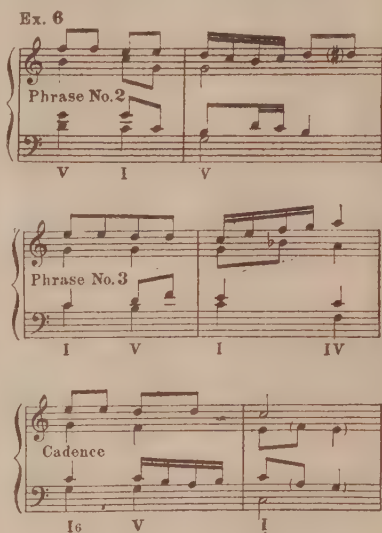
Edited by the noted Organist and Composer
R. HUNTINGTON WOODMAN

A Lesson in Improvisation

By R. Huntington Woodman

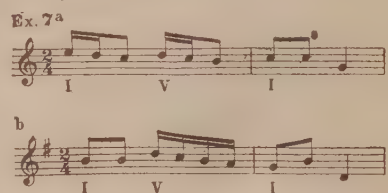
advisable in the last phrase and we will use the simplest form of cadence.

Having tried these various phrases compare them with the following:



Playing these four phrases consecutively we have a very simple musical period. The writer suggests that other motives of a similar character be tried and practiced, preserving the same harmonic scheme, until proficiency in sentence making is attained.

Here are two motives which can be worked out like the model:



After becoming proficient with this harmonic scheme invent others, and proceed as in the first plan.

Let us now see what can be done with our original period. Here is the simplest suggestion. Having come to the end of the period, transpose it to the key of the dominant, and after playing it, return to the original key and play it the third time and stop. While, of course, there is in this improvisation considerable monotony, it is a well-balanced form and it will also serve to stimulate the memory in repeating the same theme in the two keys.

After acquiring skill with one theme, modify your improvisation by using two themes in the following suggested form:

1st Theme (8 measures), in C
2nd Theme (8 measures), in G
1st Theme repeated in C

The keys of C and G are used for convenience only. Other keys and their dominants should also be used in practice.

This constitutes the simplest form with two themes. It is sometimes called the Binary Form, or the Song Form.

After acquiring considerable facility in

this Binary Form, the student should take a step further by changing this form into that of the first movement of a simple sonatina, thus:

"A" 1st Theme in C
"B" 2nd Theme in G
"C" 1st Theme in C
"D" 2nd Theme in C

Note carefully the change in the key of the 2nd theme when it appears the second time. The next step in advance consists of the creation of an episode or interlude which is derived from the subjects or themes just enunciated.

After playing "B" in the above-outlined sonatina movement, insert the so-called "free fantasia" or development made of suggestions of "A" and "B." This is unrestricted as to form and key. It may modulate freely, but it is advisable to avoid the keys of the tonic and dominant until the return of the 1st theme in the original key. The length of the "free fantasia" must be left to good judgment.

Here is appended a short "free fantasia" built upon the 1st sentence used in this article. Note the keys used: C minor and E flat major. G appears only as the dominant of the original key, preceding the re-entry of the 1st theme.

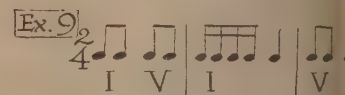


These outlines will serve as a starting point from which the naturally gifted student may progress indefinitely.

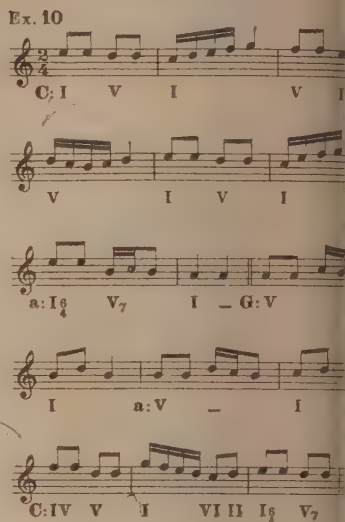
A very useful study is the extension of musical periods from 8 to 16 measures in length. The simplest solution of this problem depends upon the use of cadences and modulations into nearly related keys. The following harmonic diagram will show the

process of changing our 1st Sentence measures into a 16 measure period. I letters indicate major keys, small i indicate minor keys.

Original Harmonic Scheme
Eight Measures



Extension of Period to
Sixteen Measures



Note particularly measure 6, which the cadence into A minor. For variety fifth and sixth phrases are in a new rhythm.

The possibilities of melodic and harmonic procedure are almost unlimited; and a while the student can invent for himself. Too much attention can hardly be given the creation of periods—musical sentences which have something to say and, as is said, that stop. Avoid aimless wanderings from one chord to another with no melody nor rhythm. As the student's ability grows, the themes may be ornamented by free counter point or free melodies, and the harmonies may be ornate and bold. But he should have a foundation in rigid simplicity. The solution will be comparatively easy.

Finally, if a student has even a spark of improvising ability, he can, himself, by diligent application, to a where his facility will be a great convenience, if nothing more. Improvising method will create a sense of balance, stimulate the memory, and avoid the less succession of meaningless sounds to a really musical ear is abominable.

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"Do not become standardized in registrations—satisfied with a few combinations to be used on any of hymns."—G. B. NEVIN.

Self-Education for the Organist

By Ernest L. Mehaffey

It is probable that ninety per cent of those who play in churches in America are "non-professional" organists. Many of those who fill this important position have a religious life of our churches have a little opportunity to make a study of the instrument and its functions. Some are content to go along in the usual way, playing only the hymns, anthems, and occasional "voluntary" of the simplest kind, pumping the Swell Pedal with one hand while the other skips merrily around the lower octave of pedals, hit or miss. Others are anxious to improve their technique for their own satisfaction as well as for the edification of those who listen, and are at a loss as to how to proceed, assuming that the organist has had the average amount of ground work in the organ, the first step toward efficiency in playing the organ should be the purpose of a thoroughly modern course of instruction. Many such courses may be found—written by organists and musicians of standing—and applicable to the modern organ. So fast has been the improvement of the organ as an instrument that works published twenty or more years ago are now obsolete; and, if one is to play the organ in the eyes of the modern organist, it is necessary to secure a course of study that is in keeping with the mechanical perfections of the instrument. Hence Dickinson, Edward Shippen and others, have published complete and most interesting studies for the modern organ.

Nomenclature of Stops

The organist should be thoroughly familiar with the nomenclature of organ stops. Modern courses of study usually have a list of organ stops with which one must become conversant. No two organs are exactly alike in specifications, though the tonal results may be approximately the same. A stop called a Cello in one organ may be called Cello in another. One organ may have a Gross Cello, another a Melodia, another a Clarinet, another a Doppel Flute—yet the effect that particular stop holds in each organ is the same, and a study of the organ will enable the embryo organist to learn more readily the resources of his instrument.

The complement of couplers found in a modern organ is most complete; and, used with discretion and good judgment, many varied effects may be obtained. A comparatively small number of couplers will enable the embryo organist to obtain a good idea of the tonal resources of the organ, the organist should immediately to attain perfection in the manual and pedal technique. In the modern course of instruction will be found many manual and pedal exercises, the manual exercises being carefully fingered, the pedal exercises being carefully marked for heel and right and left foot. Even if it is only a small amount of practice per week, if the organist will practice at the beginning and follow direct, mastering each exercise in turn, it will be only a short time till he begins to play free and will notice a marked improvement in his work.

The art of handling the Swell Pedal should also be given careful study. One well-known organist has recently published a volume on this subject; and it deserves a place in the library of every organist.

Registration cannot be given too much attention. There are many well-known works on registration, that of Everett E. Truette is probably the newest and best known.

Those organists who conduct choirs will find many publications helpful. The catalogs of leading music houses contain thousands of anthems suitable for every use, of all grades of difficulty. With all the wealth of good music available, it is a pity that so many churches depend solely upon some monthly publication written and published solely for commercial purposes, the anthems being invariably the cheapest type of "religious jazz." For the same amount of money that is invested in subscriptions to such publications, many good useful anthems of the highest type could be purchased and a library of standard works could be built up, the musical value of which would be infinitely superior to the "ground-out" type of music unfortunately found in many churches.

For those who have problems of organization and choir management, there are many worth-while books by experienced conductors and choir directors. Many an ambitious organist has been compelled to bow in defeat because his choir lost interest, or because he did not have the magic faculty of organization. It is not necessary to have fudge parties or sleigh rides to hold the interest of a volunteer choir; there are a dozen ways of organizing and keeping up a choir; and many helpful hints may be obtained by adding to the library a standard work on Chorus Conducting or Organization.

The study of Harmony is most desirable. To be musically correct is the desideratum of all ambitious organists. There are many places during the service where a modulation or improvisation will "tide over" a break and give an atmosphere of smoothness to the musical portion of the service. Those who are unable to study with a competent teacher can study by mail. There are several instruction courses in Harmony offered by reputable schools, and the slight cost of such study is certainly more than worth while.

In addition to the articles in the Organ Department of THE ETUDE, the organist will find much of interest in the two national magazines published in the interest of the organ and the organist. Every professional man endeavors to keep up to date and be informed of doings in his particular field. The organist, whether a professional musician or not, should keep in touch with the organ world, should read the "trade" papers and thereby profit much. Reviews of new music, both for choir and organ; specifications of new organs; church and recital programs; all are features that are read with interest by those who follow the organ as a profession.

With all the material available for study and reading, any musical person who is confronted with the necessity of playing the organ, can learn much by self-instruction. The leading publishing houses without exception are ready to help; the cost is small, one needs only ambition and determination to improve.

to cater to the public taste implies the raising of one's standard to the level of public opinion."—DARLINGTON RICHARDS.

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The Value of Musical History

By Dr. Annie W. Patterson

A musician is accustomed to pay so much attention to technical, or cal work, that the real meaning of is often obscure or only partially apended. Thus it is not unusual to meet gifted students who, well familiar the names and chief works for the forte from Bach to the Moderns, but a hazy notion of the individual and endeavor at the back of these, to say nothing of the circumstances which they were produced. None question that interest in Music as a language is enormously increased when we have some knowledge of the history and nature of "forms" and epochs as well as of the great minds connected with them.

It may be said that teachers have not for much historical or structural details. This, they say, had best be left to student's own private reading. Some there are truly who have a genius for research; they are not content merely with the names of Beethoven and his company, they want to learn the individuality of circumstances that produced masterpieces, symphonies and tone-poems generally. But the majority of learners are not to enjoy sweet sounds without asking questions. Sooner or later these will find that they have neglected a branch of art which would have repaid study. The can the preceptor best aid these, and others who crave for all that there is known about a subject?

The Historical Class, once a week finds in a few but not many Music books. Yet this can be made a center of attraction which is worth cultivation. The who do not themselves perform—either from lack of ability or time—practice—will gladly be drawn into a class that informs one about the nature of productions of the musical world. In classes, or lecture-recitals, can be highly instructive and interesting, if they are well illustrated. This can be by an able demonstrator, or with the

help of competent class-members, stated periods of musical history or departments of composition being chosen for a series of such classes or recitals. Thus, starting with primitive times, the folk-songs of all nations, and the traditions connected with them, will always afford fascinating material for a good lecture-recital. Then time-groups of great composers, of one or more species of musical output—either instrumental or vocal—would supply illimitable programs weekly that would decidedly enhance the practical study of the school or institution in which they were held.

One hour weekly might not be deemed excessive if devoted to this branch of musical knowledge. All the demonstrator would need ordinarily would be an airy class-room, a good piano, and a black-board with accessories. A clear delivery—without the aid of lengthy notes, if possible—and the ability to tabulate facts and draw neat diagrams with chalk, are essentials to the successful demonstrator. Information on each occasion should be so tabulated that it is concise in itself whilst following out a well-designed plan.

Let the progressive teacher try this plan once a week—beginning, perhaps, with hours devoted to the life and output of six or seven of the leading masters—and the results cannot but be, in the hands of a sympathetic and accomplished musician, crowned with success. A small fee charged to a number would compensate the lecturer for his time and incidental expenses.

All round, the Art would be advanced, and the student better fitted to become not only a talented but also a well-informed member of the profession. We need only add that this would give opportunity to instructors to advise their pupils to read such valuable pedagogical matter as is so ably embodied in musical journals such as THE ETUDE; a publication which really caters, in a most enjoyable and diversified way, to the very historical and informative needs for which we are pleading.

Recent Musical Books

Opera and Its Stars. By Mabel Wagnalls, and Wagnalls Co.; 410 pages; numerous half-tone illustrations; bound in cloth. Price, \$3.00.

Mabel Wagnalls, a gifted writer and musician and pianist, has strolled into the world behind the operatic proscenium brought forth so many interesting and interesting facts and romances about the opera and can recommend her work very highly to readers. It is a book which all teachers add to their libraries with pleasure; but it is written in non-technical language for the general reader.

Music and Character Dances. By Helen Cloth bound; sixty-five pages. Published by A. S. Barnes and Company, at \$2.60 per copy.

The author, who is Instructor of Physical Education of Teachers' College of Columbia University, has produced a book which will be both interest and value to all who are concerned with physical culture or folk dancing. Many dances are analyzed, with specific hints as to forming their steps, many of which are illustrated by half-tone cuts. Music accompanying the different dances is also included in the volume, adding greatly to its practical worth.

Birth of National Music Week. By C. Remaine. Cloth bound; two hundred thirty-two pages. Published by the National Bureau for the Advancement of Music, \$2 per copy.

"Music Week" has become a movement of importance to those interested in the present and the destinies of the tonal and the book under consideration gives her detailed account of the inception and growth of this vital idea. A tabulated list of the extent to which local participation developed gives the reader a conception of the rapidity with which the spirit of Music Week has spread to practically all parts of the country. Those engaged in the movement to develop community interest in growing movement will get inspiration from the book.

The Second Book of the Great Musicians. By Percy A. Scholes; 104 pages; half-tone illustrations and numerous notation examples; bound in cloth. Price, \$1.50.

Chapters upon Army Bands, Camouflaged Tunes, Sir Arthur Sullivan, Schubert, John Field, Miracle Plays, Wagner Church Organs, the Earliest Operas, designed for young music students. Many of the subjects are excellently presented and the book as a whole contains much valuable information. We can not help noting, however, that the irregular presentation of a number of chapters upon widely diversified subjects must tend to obstruct the work of the teacher who knows the value of chronological sequence and regular systematic planning in teaching a musical subject.

Crochets. By Percy Scholes. Oxford University Press (American Branch); 292 pages. Bound in cloth. Price, \$2.50.

A series of critiques and essays reprinted from the London Observer, and especially interesting to those who desire to view modern music subjects through English eyes. The titles run all the way from the orthodox and inevitable Handel and Bach to Stravinsky in the Nursery.

More Stories from the Operas. By Gladys Davidson. J. B. Lippincott Co.; 325 pages, numerous illustrations in half-tone and colors; bound in cloth. Price, \$2.50.

Of all the collections of opera plots, this is the most recent. It is a sequel to *Stories of the Operas* by the same writer and introduces works such as those of Boughton, Debussy ("The Prodigal Son"), Delius, Holbrook, Holst, Smyth and others, which otherwise might be entirely inaccessible. In this way the work is one of great value to the music lover. Miss Davidson is also the author of *Stories from the Russian Operas*. The three books cover this particular field with unusual thoroughness.



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Question and Answer Department

Conducted by ARTHUR DE GUICHARD

A Wrong Indication

Q. In a recent song publication, written by a well-known musician, the following occurs:



How is it possible for me to make a steady crescendo on the piano, as indicated?—J. J. M., Boston, Mass.

A. It is not possible. It is probably a mistake by the printer, not noticed in the correcting of proof.

A Few Useful Definitions

Q. Will you kindly tell me the meanings of a few musical terms that I cannot find in my little dictionary?—m.g., *mi contra fa*, *minim* and *minimim*, *linke hand*, *ut dieac*, *Vistesso tempo*, *loure* or *loure*, *imner langsam*, *recitativo secco*, *recitativo stromentato*, *sempre*, *semicroma*, *prestant*, *prime*, *poogy*, *Noel*?—Q. Z., Denver, Colo.

A. *M.g.* are initials for *main gauche* (French), left hand. *mi contra fa* (Latin), the old name for the tritone which had always to be avoided ("mi contra fa est diabolus"); *mi* was the name for the leading note. *Minim* is the English name for a half-note, supposed to have been first used or invented in the 14th century. *Minimim* seems to have been applied to stringed instruments (see Psalm XIV. 8, and Psalm CL. 4).—"Praise Him with stringed instruments and organs." *Linke hand* (German), left hand. *Ut dieac* (French), *Cz.* *Vistesso tempo* (Italian), the same time. *Loure* or *loure*, the name of a favorite dance of the time of Louis XIV, derived from *lourer* (French), to bind notes together, to slide. *Imner langsam* (German), always slowly. *Recitativo secco* and *recitativo stromentato* (Italian), "secco," declamatory passages sung *ad libitum* and accompanied by a chord here and there played on the piano, the cello or the contra-basse; "stromentato," declamatory passages sung in strict time and accompanied by orchestra. *Sempre* (Italian), always. *Semicroma* (Italian), sixteenth note. *Prestant* (French), open diapason stop of an organ. 8 ft. or 16 ft. *Prime*, the root of a chord, or the lowest note of an interval. *Poogy*, the Hindoo nose-flute. *Noel* (French), an obsolete English, "Novell"; a name given to carols and meaning "good news!" "hail!"

Playing "by Heart"

Q. I find it very difficult to memorize. Is it absolutely necessary to play by heart? What is gained by it? Is it not rather a fad which makes the student's practice a drudgery?—FRANCES, St. Louis, Mo.

A. It may, at first, seem difficult and even unnecessary; but if you study carefully and, above all, practice slowly—very slowly—you will be surprised to find, in an incredibly short period, that you are acquiring a musical memory—a memory which, the slower it comes, the better it retains. Slow practice is essential in order to get the right fingering, to obtain the proper touch, to be able not only to play the right notes but also to interpret the meaning of the composition. And you cannot interpret freely until your mind and fingers have fully mastered the technical work, so that the technique has become practically automatic. You can then concentrate all your thought and intention upon the interpretation. At the same time, if you do not feel quite sure about the piece, and in order to avoid hesitation, do not fail to have the music on the desk before you to refer to in an emergency. Such was the advice of my teacher, Hans von Bülow, a musician with a most prodigious memory.

Wrist Action Versus Arm Action

Q. I find my fore-arm gets very tired and even aches when practicing chords, scales and arpeggios. Why is this? Would you kindly tell me how to avoid it?—CHARLES K., Philadelphia, Pa.

A. The reason for the aching tiredness is to be found in the tired part—namely, in the arm action. You must avoid all tension or stiffness of the arm, not only in scales and arpeggios but also in chord playing; keep the arm loose. At the same time you must not let your wrist get stiff; on the contrary, have a loose wrist always. An aching sensation in any part shows force, rigidity or stiffening of that part; cease practice at once, rest a little, then begin again with complete looseness of wrist.

Organ Tuning

Q. Will you tell me how temperament on the organ is obtained? Is there any formula which expert organ tuners follow? I would also like to have some books relating to organ-tuning, if obtainable.—E. X., Cincinnati, Ohio.

A. Stainer states that: "An organ is tuned by means of hollow cones and reed-knives. The former are used for tuning metal flue-pipes, and are used in this manner." If a pipe is too sharp, the apex of the cone is inserted into the top of the pipe,

and the cone being forced in enlarges the orifice and flattens the pitch. If a pipe is too flat, a cone whose base is so broad that it will admit the top of the pipe, is placed on the pipe and squeezed down until the orifice is reduced in size, and the pitch is sufficiently raised. Cones are made of metal or wood, more often the latter, because of its comparative lightness. Wooden flue-pipes are tuned, if stopped, by moving the stopper up or down; if open, by a piece of lead placed on the back of the top of the pipe for the purpose. Dr. Stainer says: "Large open wood pipes are tuned by cutting off part of the top if too sharp, and by raising a piece of wood screwed for the purpose near the top if too flat." The largest metal-pipes usually have an opening at the back of the top, which can be opened or closed as it is necessary to make them flatter or sharper. Metal pipes with soldered covers are tuned by altering the position of the ears. The reeds are tuned by means of a tuning-wire, which is a piece of common wire bent in such a manner that a flat part of it lies across the tongue—a thin, elastic piece of brass large enough to cover the orifice and its edges. By moving the wire from the outside, more or less of the tongue is allowed to vibrate and thus to regulate the pitch. Write to the publisher for information about books relating to organ-tuning, if obtainable; or address some well-known firm of organ builders.

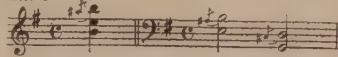
The Signification of Certain Oblique Lines.

Q. Kindly tell me what oblique lines like these



are used for in instrumental music?—B. C., Imboden, Ark.

Ex. 2



A. 1. The oblique lines are supplied to indicate the progression of a part or parts in a composition, in order (a) That the same tone color be maintained throughout the part so marked; and (b) To set forth the logical progression of the composer's phrase—as in the following measures from the Three-part Invention in G minor, by Bach.

Ex. 3

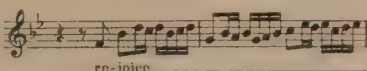


2. With regard to the chords and their grace notes (accacature, pl.), the accacatura must be played with the beat, not before it. You will find the simplest and most effective method is to play the chord and its grace note all together on the beat, immediately releasing the finger which plays the latter, thus leaving the chord only sustained.

How to Sing the Bass Double C: Where to Breathe in "Rejoice Greatly."

Q. 1. What would you advise to do to obtain notes c, d, e below the Bass staff with good resonance; by a voice which used to sing them but which lost them after a course of lessons tending to change it to a tenor? 2. Please advise where to break and breathe in the measures of measures 20-23 and 71-75 of the "Messiah" (Handel). 3. What should be the metronome tempo of this piece?—JEANNETTE, Montreal.

A. 1. The maltreated voice must undergo careful training from a truly competent teacher. It is impossible to teach "voice production" at long distance range. 2. No breath should be required in measures 20-23. The passage will be spoiled if any be taken. Surely you can sing for ten seconds in one breath? For No. 2, if you positively must breathe herein, take it imperceptibly as here marked:



3. The pace should be MM. 98. That means 98 beats in a minute.



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In Sir John Hawkins' "History of Music," published in London in 1776, we find the following: "The violins of Cremona are excelled only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone." Shades of Cremona!

But just as in history, where it often takes one or two centuries to establish the real status of a great historical personage, or as on the Stock Exchange, where the values of stocks are continually shifting, so the world's estimation of violins has been changing for the past 200 years.

Stainer violins did not "stay at the top," for as years rolled on the violins of Stradivarius and his other great co-workers of Cremona elbowed them out of their position, and soared far above them. At the present time Stradivarius violins command at least ten times as great a price in the market as those of Stainer; and I do not doubt that the most famous Stradivarius violin in existence could be sold at a price twenty-five times as great as that which the most famous Stainer would bring.

A Man of Genius

But, be that as it may, Stainer was a man of genius and made some noble instruments; and his long labors in making violins in Germany gave an impetus to the art of violin playing in that country, which has existed until today and has done much towards making Germany one of the world's foremost musical nations.

The name of Stainer is secure in the history of violin making; and he is universally accorded the title of the "Stradivarius of Germany."

July 14th, 1921, marked the third centenary of the birth of Jacobus Stainer, for he was born in 1621. The principal events in the career of Stainer are not very well authenticated; for the historians of his day were too busy giving attention to the lives of great conquerors and historical personages to devote much time to the life of an humble violin-maker.

The life of Stainer, as is the case with most men of genius, was one of feverish, intense devotion to work, countless disappointments, mingled with periods of sunshine and success.

Tyrolean Birth

Although in many features subject to doubt, musical historians are agreed on the following events of Stainer's life, as far as can be ascertained from the hearsay evidence on which they are based. The great violin maker was born at Absam, a village near Halle one mile from Innsbruck in the Tyrol. According to one story, he was apprenticed at an early age, to an organ builder at Innsbruck; but the work proved too arduous for his frail constitution and he took up violin making instead. Some authorities maintain that young Stainer, after the manner of German apprentices, traveled to Italy where he worked with Antonius Amati, at Cremona, and learned the secrets of Italian construction and the formula for making Cremona varnish. He is said to have worked at Venice also.

There is no evidence that Stainer ever visited Italy; but as his violins show in many ways evidences of the Italian style, this is accounted for by some authorities,

The Violinist's Etude

Edited by ROBERT BRAINE

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Jacobus Stainer, Violin Maker

by the fact that Stainer may have become familiar with Italian methods by studying Italian violins which found their way to the court of Archduke Ferdinand Charles, Count of the Tyrol at Innsbruck, near Stainer's home.

Court Violin Maker

Certain Stainer violins are now in existence which bear his label, dated at Cremona, Italy; but these are believed to be counterfeits. The young violin-maker soon found recognition, for we find some of his violins dated as early as 1641, when he was twenty years of age. He possessed extraordinary energy and industry and made a very large number of violins. The neighboring nobility and clergy became his friends and patrons, and he received the title, "Violin Maker to the Court," from the Archduke Ferdinand Charles of the Tyrol. This was later renewed by Emperor Leopold I.

At this period we learn that Stainer sold a violin for 22 florins, and a viola da gamba and two tenor viols for 72 florins, in 1675. In regard to the prices of Stainer's violins, in his earlier days, and shortly after his death, Heinrich Bauer, in his Practical History of the Violin says; "He was an original genius and followed his own principles of violin construction. In his day his violins were sold at a price of about 30 guldens (\$15). Shortly after his death some of the best of them brought as much as 8,000 guldens (\$4,000). A fine genuine Stainer is nowadays a very rare thing. Its tone is of a lovely quality, full, round and resonant."

As money was much more valuable at the time mentioned than it is at present, the price paid would be easily equal to \$10,000 today.

Industry and Poverty

Notwithstanding his great industry, we learn that Stainer was in money difficulties all his life. For many years he was in constant litigation with one Hübner, a Jewish money lender of Kirchdorf. In the later years of his life he appealed to the Emperor for monetary assistance, but without result.

Stainer was married at the age of 24, to Margaret Holzhammer, the result of the union being eight daughters and one son. He made fine instruments as late as 1677, when oncoming age and financial difficulties forced him to cease his labors. His death occurred in 1683.

In 1669 Stainer was suspected of having embraced the doctrines of Martin Luther and was imprisoned. He was released on his promise to recant.

In his last years Stainer became insane as a result of his financial troubles, and was confined to his house at Absam, where he was chained to the work-bench where he had formerly made his wonderful violins.

Edward John Payne, a well known English violin expert, says of Stainer's work: "He was the first to introduce into Germany those Italian principles of construction which are the secret of sonority.

As a mere workman Stainer is entitled to the highest rank; and, if he had but chosen a better model, his best instruments would have equalled those of Stradivarius himself. Like that celebrated maker, he was famous for the great number as well as the excellence of his productions. He made an immense number of instruments, some more and some less finely finished, but all substantially of the same model; and the celebrity which he gained caused his pattern to be widely copied in Germany, in England, and even in Italy at a time when Stradivarius and Guarnerius were producing violins in all respects enormously superior.

"This lasted for about a century, but the fashion passed away and his imitators took to imitating the Italian makers instead. All Stainer's work bears his peculiar impress. The main design has a rough resemblance to that of the Amati; but the model is higher, the belly, instead of forming a finely rounded ridge, is flattened at the top and declines abruptly to the margins; the middle curves are shallow and ungraceful; the sound holes are short and have a square and somewhat mechanical



HOUSE OF JACOBUS STAINER, IN ABSAM TYROL

cut. The wood is of the finest quality and the finish indicates a rapid and masterly hand. The varnish is always rich and lustrous, of all colors, from a deep thick brown, to a fine golden amber, equal to that of Cremona. To understand the secret of Stainer's success, the violin must be opened, and it then appears that the thickness of the wood and the disposition of the blocks and linings are identical with those of the Cremona makers and vastly superior to the work of the other German makers of his time, who settled their dimensions by guess, and used no linings at all. In Stainer's model the combination of height and flatness in the model diminishes the intensity of the tone, though it produces a certain sweetness and flexibility. Popular as the model once was, the verdict of musicians is now universally against it."

Stainer in his work seems to have associated to the fullest extent, as did Stradivarius, the enormous importance of selecting wood of the proper sonority for violins. The forests of Haselfichte, which clothed the mountain slopes near Innsbruck provided an inexhaustible supply of finest wood for violin making, and is an interesting tradition in that neighborhood which describes Stainer as passing through the forest armed with a sledgehammer with which he struck the trunks of the trees to test their resonance and marking those which showed the proper sonority. It is also said that when mountain timber was felled he would position himself nearby, where he could note the note which sounded from each tree as it rebounded from the mountain side, a view of selecting wood of the finest sonorance.

As to the value at the present time of Stainer violins, John R. Dubbs, a leading Chicago expert, says: "The amounts brought depend entirely upon the particular specimen, as to the tone, condition, and of the instrument. We have sold examples of Jacobus Stainer anywhere from \$500 to \$3,000. The finest example that has passed through our hands, perhaps, from the internationally famous Paoli collection.

Lost Popularity

"We do not have a Stainer violin in our collection at the present. I do not know of a concert violinist at this moment who is using a violin by Jacobus Stainer for concert work, although as a rule these instruments are noted for their beautiful quality of tone, rather than great power. Yet I have met with several violins in the hands of this master with ample power for a large concert hall."

Stainer made violins of various sorts in three sizes, violas, and any string instrument then in demand, and he sold at the fairs in the town of Innsbruck and other towns near his home.

One of his three-quarters size violins is now owned in the United States. The violin was given originally to the Duke of Edinburgh, by his mother, Queen Victoria of England, and was the violin on which the Duke learned to play as a boy. The back is of one piece of flamed maple, the top of spruce, and the scroll is carved in the form of a lion's head. Notwithstanding its small size the violin has a tone of splendid quality.

Few models have been so much copied by the makers of factory fiddles as that of Stainer; but as a rule these imitations have exaggerated the high swell, and have burlesqued the model. Even at the present time the high Stainer model, with its abrupt curve in the belly as made by the cheap makers, seems to possess a wonderful appeal to purchasers of cheap fiddles; and the bulk of these cheap imitation Stainers are usually branded "Stainer" on the back, and run into millions. To judge the number of ETUDE subscribers who write to the Violinist's Etude, inquiring about Stainer fiddles, half the families in America must have an old Stainer, either in the parlor or tucked away in the back attic.

It is the belief of many famous musical authorities that had Stainer's fate really led him to Cremona, and had thrown in his lot with the great violin makers there, adopting their methods and all the secrets of the trade, which no secrets at all at that time, he would have been the peer of the mighty Antonio Stradivarius himself, king of violin makers of all time.

"No matter how well a man plays a violin must be in good condition if he is to produce the best results; his brain must be free from worry if he is to concentrate on his work."—*The Violin World*.

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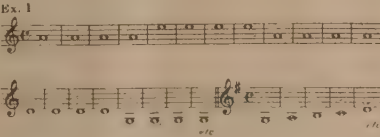
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Relaxation

THE following letter will interest thou-
sands, because it aptly describes a problem
which troubles so many violin students who
have either no teacher or a teacher who
does not understand teaching fundamentals.
Our correspondent says:
"To begin with, let me state that I am
located in a small town where I do not
have access to a violin teacher of very high
ability; and the nature of my occupation
will not permit me to leave town long
enough to secure instruction from a really
high-grade teacher.
"My difficulty, in a nutshell, is this: I
find it impossible to relax my arm and
shoulder muscles. They tend to remain in
a condition of more or less rigidity, which
is, of course, absolutely fatal to good or
even passable violin playing.
"Sometimes this condition will give over
for a time, and then the tones come out
nicely, my vibrato is good and under con-
trol, and everything is O. K. But this only
happens once in a long time.
"I am a violinist of only very moderate
attainments, have no desire of 'reaching
the heights,' as I am resigned to its being
impossible; but I love the instrument, the
greatest in the world, and get much enjoy-
ment out of ensemble playing in string
quartet or in most any kind of orchestra.
I feel that if, in some manner, I could
overcome this trouble I would progress
more rapidly."
In nine cases out of ten the rigidity and
stiffness of the joints in bowing come from
the lack of attention to fundamental work
while learning to bow in the early stages
of violin playing. In almost every such
case not enough attention has been given
to bowing on open strings and to very easy
music, such as scales and arpeggi, with re-
laxed and elastic muscles, so that this man-
ner of bowing will have become a fixed and
automatic habit.
The result is that when such students
come to play music of such difficulty that
the notes, intonation and time take up their
entire attention, the arm stiffness, the weight
of the arm bears down on the string with-
out the slightest elasticity, and the result
is a raspy, scratchy tone, utterly destitute
of musical qualities. Such playing might
be compared to riding in an auto without
any springs—nothing but jolting.
The remedy:
I continually meet with this problem in
my own teaching. For the first year or
so I always have the pupil commence the
lesson with bowing on the open strings or
the scale of G, as in the following, count-
ing four to each note:
Ex. 1

This is like "feeling the pulse" of the
pupil, to see if all is well with his bowing;
that the muscles are elastic; that there is
no stiffness and no "grit" or "scratch" in
the tone. If all is well, we proceed with
the lesson. This takes but a few minutes.
In many cases the pupil who started with
a good tone on the open strings and scale
goes all to pieces as soon as an exercise
or piece is started, so far as good tone and
bowing are concerned. He gets so inter-
ested in notes, intonation and time that he
instinctively stiffens his arm, and all good
tone vanishes. The bowing is crooked and
wavering, the hair is pushed into the string
instead of being drawn lightly across it,
and we have disagreeable noise instead of
music. When this happens I always stop
the pupil and call his attention to the
fact that he is not giving enough daily
practice to fundamental work on open
strings and easy scales. Correct bowing
has not yet become an automatic, fixed

habit. If, in his practice, he will only
follow this advice and, when the tone
grows bad, go back to open strings and
scales, an immense improvement will re-
sult. Try twenty minutes a day of this
(by the clock), and see what happens.
On questioning many new pupils, I
found that in a large number of cases
they had done absolutely no open string
or easy scale bowing after the first week
or two of instruction. There was no work
for the right arm alone; all bowing was
done in conjunction with left-hand work,
with a consequence that there was little
concentration on the bow arm alone.
It is very difficult to get pupils to do
this open string work, as it is tedious and
they cannot see the importance of it. Their
parents often interfere also, thinking that
the pupil is frittering away his time to
get out of doing his regular practice. "Stop
that fooling, Willie, and get down to busi-
ness," the budding young violinist's mother
will yell when she hears her young hopeful
sawing away on the A and E strings for
five minutes at a time. I have often had
to write to parents not to interfere with
these bowing exercises and explaining the
importance of them.
This open string and easy scale work
should be done from memory, without
looking at the music, so that the entire
attention can be concentrated on the bow-
ing. The eye should watch the hair as it
moves over the strings, to see that it is
moving at exact right-angles to the string,
midway between the bridge and the end
of the fingerboard (during the first year of
study). Play as softly as possible, not
bearing on the bow at all, the effect being
as if the hair was a current of air breath-
ing on the string. Almost any intelligent
pupil can be taught to produce a good tone
without grit, on the open strings or scale
of G, but to continue this good tone, when
more difficult music is attacked, is the
rub. However, giving much time to this
elemental bowing will do the trick, because
it will make the habit of elastic bowing
automatic, under the control of the sub-
conscious mind, like the beating of the
heart. In his daily practice the pupil
should go back to open strings or scale
work the instant his tone becomes bad
and scratchy. If your fundamental tone
is bad the effect of your playing will be
bad, no matter what miracles of execution
you accomplish with your left hand. Bet-
ter play *The Swan*, by Saint Saëns, con-
sisting of a few simple notes, with a lovely
singing, sympathetic tone, than the Paga-
nini *Concerto* with a harsh, rasping tone.
Camilla Urso, famous woman violinist
of a generation ago, told me that when she
commenced lessons in childhood her teacher
in Europe kept her bowing on open strings
for six whole weeks before he allowed her
to use a finger of the left hand. He was
determined that she should learn the cor-
rect motions of the bow arm before taking
up the left-hand fingering. I am afraid
American violin pupils would not stand for
this, but it would be all for the best.

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1.—I cannot guess at the quality and value of your "Stradivarius" violin without seeing it. It is not necessary to wash the bow, unless it gets extremely dirty. Be careful never to touch the bow with your fingers. 2.—So many things which might cause trouble of which you complain, that I can only guess without hearing you play. 3.—Let the bow slide down too far on the fingerboard or play too close to the fingerboard at exact right angles to the bow, with the hair midway between the end of the fingerboard.

Strads.

Your violin is no doubt one of the best of the Strads. which are all over the world. The appearance of such violins are often cleverly imitated, but some of them are really old, and some are counterfeits.

Strads.

1.—The fact that the label of your violin reads, "Copie de" (Copy of) Stradivarius, the trade mark states that it was made in France, prove that it cannot be a genuine Stradivarius; as that master made his violins in Cremona, a town in Italy. Your violin is probably of no great value, though I could not say without seeing it.

Amati.

1.—The value of your violin depends on whether it is a genuine Amati, in which case it is worth several thousand dollars. However little more than one chance in a hundred thousand that it is genuine. You have to send your violin to an expert who can judge a violin without seeing it.

1.—Stainer was the greatest violinist in Germany. Your violin would be worth several thousand dollars, if genuine; but there are thousands of imitations for every genuine Stainer. All have labels of the same, genuine and imitation alike.

Addresses.

Mischa Elman, Kubelik and Kreisler are violinists, and are constantly on concert tours in different parts of the world. Letters addressed to them are forwarded if sent in care of their agent in New York.

G String Sharp.

E. A. D.—The tone of your G string gets sharper no doubt because you press on the tail-piece with your chin or jaw, in playing. This depresses the tail-piece, which consequently draws the G string tighter, thus making the pitch higher. If you avoid pressing on the tail-piece you will have no further trouble. It is a very common difficulty.

Maggini Labels.

F. G. P.—There are thousands of violins in the world with Maggini labels pasted inside, similar to the one in your neighbor's violin. Of course almost all of these are imitations of the great Italian maker. You would have to show the violin to an expert, to find out if it is genuine.

E String Tuners.

J. S. M.—There are several kinds of E string tuners on the market, but your letter does not state which kind you have. The one most commonly used has two rods, a small one with a groove at the top to which the loop at the end of the E string is attached, and the other larger one, which must be pushed through the hole in the tail piece, after unscrewing both screws on the rod. After the rod has been pushed up through the tail-piece, both screws are replaced, the lower screw fastening the device tight against the tail-piece, and the upper screw raising and depressing the lever which does the tuning.

Johann Georg Thir

J. B.—Johann Georg Thir made violins in Vienna 17—, and while he could hardly be classed as a famous maker, he made some very good instruments. 2.—Your chances for success in violin playing depends on how well you play the compositions you name. I could not say without hearing you.

Gasparo da Salo.

H. J. W.—Gasparo Da Salo, Brescia (Italy) 1550-1612, is considered to have been the creator of the modern violin. His violins are large in size and have very large F holes. The varnish is very fine and of deep yellow or dark brown. There are a large number of imitations on the market. 2.—While you cannot hope to become a virtuoso violinist, you can learn a good deal, even starting at twenty five. The fact that you are a musician and play other instruments will help you. 3.—Get Hermann Violin School, Kayser Studies, Op. 20, Schradieck Scale Studies, also the Little Work Violin Study by Eugene Gruenberg. 4.—It is of no use for me to send you a list of solos for your friend, because you fail to state what grade of music he plays.

Sore Fingers.

K. L.—When your fingers become so sore on the tips from much practice, that you cannot play any more, there is nothing to do but stop practicing for two or three days, until the pain leaves them. Gradually nature will come to your relief by forming calluses on the tips of fingers, so that you can do a large amount of practicing without the fingers becoming sore.

London Dealer.

Y. H. C.—The address you wish is, W. E. Hill and Sons, violin dealers, 140 New Bond St., London, England. One of the largest firms of auctioneers in London, who devote themselves solely to the sale of string instruments, is Patrick and Simpson (established 1794), 47 Leicester Square, London, W. C. 2, England.

Loyalty to Your Teacher

By J. M. Baldwin

AFTER you have selected the best possible teacher, have confidence enough to do as she directs. Unless you have complete faith in her, you will not make your best progress. Your instructor needs your assistance. If you have the slightest idea she is not doing her best, or is not fully competent, you are losing much time and opportunity. If you are certain your teacher is correct, do not allow yourself to be influenced by what others say. It is the easiest thing in the world to injure a professional reputation. A remark from a friend of some other teacher has often robbed your teacher of a valuable pupil.

Many persons make trouble by such methods. They talk about what a successful tutor so and so is. Her style is the very latest, she knows just how to help one to make the most rapid progress. Her time is completely filled. It is very difficult to secure lessons from her.

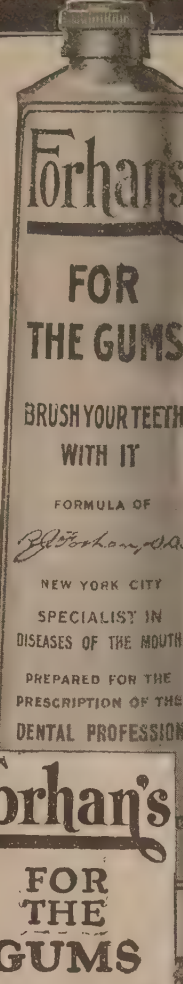
Pupils are often led to another tutor through such channels. They become dissatisfied, because of scales, arpeggios and technical exercises, and think, perhaps, Miss Smith is a better director. When such happens just stop, think a little, or have a chat with some well-informed musician who is in position to know and tell you nothing but the truth. The chances are you will discover the teacher who is saying little, who is urging you to practice scales and technical exercises, is doing the best thing for you.

Never mind what someone may say; be sure you are right then do exactly as directed. By and by you will find yourself making good. You must be mindful that there is always someone who is wise and has an object in view, when saying something shady about another teacher.

Be very slow to make a change; too much changing may result in your becoming a total failure. Stick to your teacher, once you are satisfied. She is the one who can do the most for you. Practice with all your might; let the other fellow take care of his own troubles. There is nothing an instructor appreciates more than the loyalty of the pupil. Without doubt she will do her best to aid you in every direction. Have confidence in your teacher. This and careful work will win the goal.

"Genius is the ability to do old things in a new way."

Unhealthy gums denoted by tenderness and bleeding



UNHEALTHY soil kills the best of wheat. Unhealthy gums kill the best of teeth. To keep the teeth sound keep the gums well. Watch for tender and bleeding gums. This is a symptom of Pyorrhea, which afflicts four out of five people over forty.

Pyorrhea menaces the body as well as the teeth. Not only do the gums recede and cause the teeth to decay, loosen and fall out, but the infecting Pyorrhea germs lower the body's vitality and cause many serious ills.

To avoid Pyorrhea, visit your dentist frequently for tooth and gum inspection. And use Forhan's For the Gums.

Forhan's For the Gums will prevent Pyorrhea—or check its progress—if used in time and used consistently. Ordinary dentifrices cannot do this. Forhan's will keep the gums firm and healthy, the teeth white and clean. Start using it today. If gum-shrinkage has set in, use Forhan's according to directions, and consult a dentist immediately for special treatment.

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The Stupid Pupil

By Margaret Wheeler Ross

ss the stupid pupils; it is from we learn the most!

n says: "It is the teacher who learns, who receives," and the dog, the one who has been long since, will testify to the wisdom of the statement.

ment to me that this applies especially to the theoretical branch of music. Some time ago we had a class made up of girls from seven to twenty-one years of age, who were taking the work because it was required for graduation. Few of them were really earnest—really serious students.

the average type of girls found in all conservatories connected with the middle west; girls who were proud of receiving the diploma from a music school, who enjoyed the technicalities of music study, but who did not understand the requirement of the preliminary course in sight-reading, theory and harmony.

and as it may seem, the salvation of the class was in a single exceptionally

stupid pupil. The effort to make her understand the really intricate subject of harmony drew on my every resource. At the same time, it infused a good deal of knowledge into her more or less indifferent classmates. The other girls were smart enough to brush things over, to veneer with the appearance of understanding, and they never asked a question or ventured an opinion. Their very indifference was deadly. But this blessed stupid pupil exacted such endless explanation, and asked so many perplexing questions, which required lengthy and exhaustive replies, that she served as a sort of tonic to an otherwise bored group.

Early in the semester this stupid girl was irritating and made one wonder how the coming months could be endured. Then I found myself studying the situation and making special preparation for each lesson's difficulties. Before the close of the term I was sometimes at my wit's end to meet the anticipated quizzing of this dull pupil and finally came to realize every period that her stupidity actually saved the lesson for both the class and myself.

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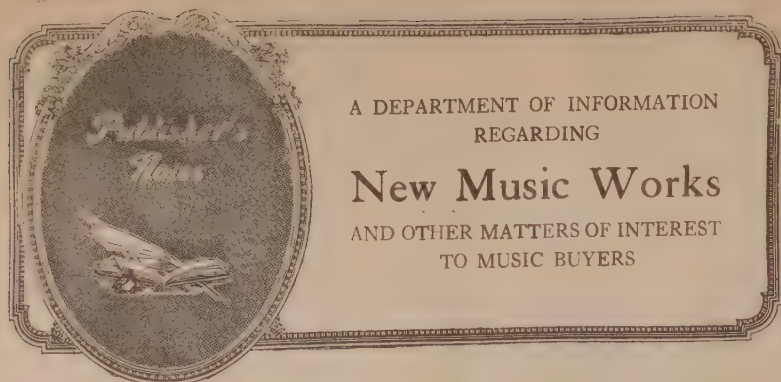
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Some teachers put off ordering until the last minute and then wonder why they must be kept waiting. The trouble is not so much because "some" order later but rather because most of them do so. Our advice to you is to enroll among the smaller number (it grows larger every year) who plan their work in advance and get their music supplies delivered in the summer and not later than September 1.

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Why not start the next season's work with a fresh, interesting and helpful supply of teaching material? This may be done without obligation to purchase and without haste in making choice. All we require is some fairly definite idea as to the

number of pupils in view and the grades represented. Of course, we must also know whether music is wanted for piano or some other instrument, or for voice. Also, please mention this notice when entering an order of this kind.

A Three Months Get-Acquainted Offer With Etude—Only 35 Cents

Bridge the summer vacation months and keep the interest of your pupils alive with three copies of *THE ETUDE* for only 35 cents. This is an introductory offer good for June, July and August only. Teachers who have given a three months' trial subscription to a pupil in the past have demonstrated the value of holding the interest of the student. It is a splendid business investment paying dividends far in excess of the small sum asked. We will gladly furnish special three summer months' trial subscription coupons for distribution on request. Let us know how many you can use.

Belshazzar A Sacred Choral Cantata By R. S. Morrison

We are pleased to announce for the first time the coming publication of a new cantata by this popular composer. The music is both melodious and dignified, with varied harmonies and modulations. The story deals principally with the great feast and the handwriting on the wall, portrayed in quite dramatic fashion. It is one of the most interesting sacred cantatas we have ever seen, and is of the usual length, about forty minutes. There are solos for all the different voices. Those looking for something new in the way of cantatas suitable for the average choir will find just what they need in *Belshazzar*. Our special advance price is 35 cents for one copy only.

Bach Album By Sara Heinze

This is a book that we have longed to publish but since there has been so much other work that was imperative, this popular work has been held back. We are now glad to announce that an edition of this work will be published in the Presser Collection during the summer months.

This volume of Heinze is possibly the best known work of the easier compositions of Bach. It contains all of the popular ones, no less than twenty-one of them. They can be taken up by any pupil in the third or fourth grade with good results. Our special advance of publication price is 30 cents.

Suite for Two Pianos (Four Hands) By A. Arensky, Op. 15

This important work will be added to the Presser Collection in a new edition. The playing of pieces for two pianos is growing in favor and much of the music originally written for this combination is wonderfully effective. The *Suite*, by Arensky, Op. 15, is one of the most effective pieces of this type and it is becoming very popular. The work is about Grade Six in point of difficulty, the parts for the two pianos being of equal importance. There are three movements: *Romance*, *Valse* and *Polonaise*. All three movements are good but the *Valse* is especially attractive.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

New Music on Sale During the Summer Months

Year by year there is a gradual increase of activity in music study during the vacation months, that is, from June to September. There was a time not long ago when the teachers and pupils rested during the summer. Now the country is flooded with summer music schools and many teachers keep up their classes because there are so many pupils who have more time to practice during the summer months than they have during the school year. This makes the activity during the summer almost as great as throughout the winter.

As a consequence, many teachers need New Music On Sale during the summer months as well as any other time of the year and we shall be very glad indeed to continue our usual packages of New Music On Sale during the summer months to all who desire them.

All you have to do is to inform us that you wish the packages sent and your request will receive our usual careful attention.

Miniature Suite for the Organ By James H. Rogers

Mr. James H. Rogers is beyond question one of the best of American composers. While his work is serious and scholarly, it always displays the attractive qualities of original melody, rhythmic grace and colorful harmonies. His organ pieces in particular are much admired. *Miniature Suite* is his latest work in this line. It consists of the following: *Prelude*, *Intermezzo*, *Pastorale*, *Toccata*. The term miniature, as applied to this piece, refers both to the degree of difficulty and the brevity of its movements. The organ student who has had a year or two of instruction should be able to master this work readily. The several movements are all well adapted either for church playing, for recital, or for picture playing. The *Toccata* is particularly brilliant.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Rhythmical A-B-C's for the Violin Beginner, With Piano Accompaniment By A. Louis Scarmolin

We herewith make our first announcement of a new work that we think will fill a long felt want in elementary violin instruction. There are all kinds of "A-B-C" books for piano but the violin has always seemed to be lacking in this line. The fault with so many of the well known methods is that they progress too rapidly, especially for the very young beginner.

Here is a work that can be used with, or immediately preceding, any other method. To use the words of the author in his Preface:—"The object of this little work is to appeal to the ear of the pupil and to stimulate a sense of rhythm from the very beginning even before taking up fingering; therefore, the author has written little tunes for the piano with accompanying rhythmical figures for the violin, and the pupil with even the slightest musical ear cannot fail to grasp them."

We are confident this work will be in great demand as it can be used in private instruction and also class work. The special introductory price in advance of publication will be 35 cents a copy, postpaid.

Recreative Etudes for Equalizing Both Hands By R. S. Morrison

The chief drawback of many studies lies in the fact that too much attention is given to right hand facility, while the left hand frequently serves merely to supply the accompaniment. Much of the music of the present requires, on the other hand, that the left hand be just as good as the right. In these new intermediate grade studies an equal amount of work is given to both hands. At the same time the studies have musical value and their melodic qualities render them pleasing to play. This is a very useful book.

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Overture Album To be Published for Piano Solo and Piano Duet

This interesting publication will be main on special offer during the month. Much attention is being given to it as we are trying to make this a little different from any similar of overtures. The same overtures to be published in the edition for hands, also will be published in the for four hands. There are quite a number of them which have never appeared in volumes of this kind, so our patrons look forward to something quite new. The overtures will be of a standard and will contain very accurate fingering which is not usual in "overture" The phrasing has also been given attention.

We hope that our patrons who are interested in this line of publication will find that they procure the volumes for use while they can be obtained at special prices.

The special advance of publication price on the volume arranged for four hands is 50 cents and the volume for two hands, 40 cents.

Album of Octave Playing

The advance of publication offer on Album of Octave Playing will be throughout the coming month. This of the series of technical works in the of pieces of which we have already published three volumes, trills, scales, peggios; this volume being the fourth three volumes already published by us with unusual success and no doubt will head the list in popularity pieces, each of which introduces new various forms, will be in about the grade and all will be attractive and musically valuable. It will be such that any pupil can study and obtain results. The advance of publication of this volume is but 30 cents.

New Orchestra Book For the School Orchestra

Leaders of amateur and school orchestras are always on the look-out for material for their players. Almost invariably such needs are most satisfactorily met by the use of "collections" containing a variety of practical and pleasing pieces specially arranged for non-professional performers. Success has attended virtually every collection of this kind far published, particularly those of recent issue wherein the requirements of the modern school or amateur orchestra are fully recognized. To meet the need for such material, we issued the "Presser Popular Orchestra Book" and "The Crown Orchestra Book," which have gone through so many editions that we are encouraged to produce other, so far known only as a "New Orchestra Book." This new collection in process of compiling and editing will be on the market just as soon as publishing details are disposed of. The contents of this book will be in every respect equal to the standard set of earlier publications of this class and can be depended upon to provide a varied assortment of recital and numbers within the reach of most trained players.

Until publication, advance orders be booked at a cost of 15 cents for the orchestra book and 30 cents for the book. While it is perfectly safe to order a full set of parts (and many have this) a smaller number may be ordered if the arrangements are such as may be formed effectively with almost any combination of instruments that include first violin and a piano.

The Madcaps Operetta for Children or Adults By William Baines

The story of the seasons as presented in this little operetta becomes one of great interest to the listener, and there are so spontaneous that there is no element of drudgery in the rehearsal. It can highly recommend this music to schools, colleges, and particularly Scout camps for outdoor performance. Special advance of publication price is 30 cents for one copy only, postpaid.

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y Smith

lay Smith Monologues have already a reputation. Let us tell you a secret. The reason why they have done so well is that they have all been at important Chautauqua engagements during the many years that the Irving-Holmes Concert Company has been appearing in all parts of the country. Mrs. Smith is one of the most popular readers before the public and her husband has written these fascinating settings of clever verses she read them out." They have published those that have made real progress. Therefore there is no experiment in the purchase of this collection of monologues. They put "snap" into the program of a recital or concert. The advance of publication price of the book (which is even better in many ways than the first book) is 60 cents, postpaid.

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Special introductory price in advance of publication for either volume is 35 cents per copy, postpaid.

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as. B. Macklin

The teacher in ten knows anything of the general principles of pedagogy that which has been gained in an empirical way, that is, by experimenting with pupils. Mr. Macklin has set down principles so that any one who wishes to be the beginner with two pupils or the teacher with a class of fifty students, may grasp the points without any real effort. One of the first books the young teacher should buy and it should be read over in order that the teacher may be able to practice the things learned in actual teaching. The advance of publication price is 75 cents, postpaid.

and Blossoms

eretta

a Larrimore Turner and Stults

Previous efforts of the author and in the field of operetta have been successful and we feel confident that this will be in favor of high college and dramatic clubs. There is humor in the book and the plot is constructed and developed. The songs and duet numbers are easy to sing and are written in Mr. Stults' easy style. Special advance of publication price is 60 cents for one copy only,

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es for the Piano

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Other *Goose Rhymes* have been written many times, but so fascinating these juvenile verses that they are a never-ending source of inspiration for composers. Mr. Berwald has written original melodies to some of the best of these rhymes and made them into fascinating piano pieces. In each volume verses are given with the music and the melodies are of such compass that they may be sung. As piano these numbers would lie in about 10 or easier. This will make a satisfactory recreation book to accompany any method or instruction book. Special introductory price in advance of publication is 35 cents per copy,

Middle C and the Notes Above and the Notes Below
By Lidie Avirit Simmons

The author of this book for very little children proceeds along the easiest possible lines. The pupil is acquainted with middle C—and then introduced "piece by piece" to the neighbors of middle C above and below. Many of the little compositions are to be illustrated with taking little drawings and all are accompanied by words that the child can sing. The advance of publication price of the book is 40 cents, postpaid.

The Lost Locket
A Sketch for Washington's Birthday
By Mrs. R. R. Forman

Meritorious works for patriotic occasions are not any too plentiful, but this little playlet tells a charming story of Washington's day with music which is characteristic and, at the same time, unhackneyed.

Graded and private schools, also young people's church societies, will find this a most entertaining number. Special advance of publication price is 30 cents for one copy only, postpaid.

Album of Transcriptions For Pipe Organ

By Orlando A. Mansfield

Dr. Mansfield's new book of Organ Transcriptions is well under way. This is an exceptionally good collection of organ pieces of intermediate grade. The composers represented are both standard and contemporary. Many of our best piano and violin pieces which have been found suitable for organ arrangement are included in this collection. The pieces are of various styles suited to nearly all occasions. Every piece is a proven success.

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Album of Song Transcriptions and Variations for the Pianoforte

The song transcription still holds its own. Variations, to a certain extent, also, have a considerable vogue. Good melodies seem to be everlasting and they continue to keep cropping up again in newer forms and arrangements. Our *Album of Song Transcriptions and Variations* contains arrangements of some of the best loved songs, both sacred and secular. The pieces are all of intermediate difficulty, well adapted for home playing and sure to prove pleasing to the casual listener.

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New Anthem Book

In looking over the contents of the dozen volumes of our Anthem Series already published, we have been struck with the general excellence of all of the component numbers. In making up these books, only the very best and most successful numbers from our catalog have been used. In the new book we have aimed to equal, if not surpass, all our previous efforts. We have had in mind the special needs of the volunteer choir, however, and nothing has been added which will prove tedious to rehearse. All of the numbers are melodious and singable.

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What to Teach at the Very First Lessons
By John M. Williams

Mr. Williams' fresh ideas and novel way of expressing them has commanded the interest of students and teachers who are striving to improve the art of giving lessons. He makes everything very clear, indeed, and at the same time gives a great deal of the actual material which the teacher is supposed to use in the early lessons. Many teachers have paid a great deal to get some of this material but Mr. Williams is expanding his personal work and desires to place this in the hands of teachers in general. The advance of publication price is 30 cents, postpaid.

Great Men and Famous Musicians on the Art of Music
By James Francis Cooke

Inspiration, Instruction, Entertainment from many of the finest minds of the past quarter of a century, is the foundation of this new work which will be the third in the series, of which "Great Pianists" and "Great Singers," are the first two volumes. It will, however, be entirely independent in itself. Mr. Cooke, during the course of many years, has had lengthy conferences with most of the greatest living musicians and with many foremost men in other professions who were either professional musicians in their past or who have taken an immense interest in music. The great object of this book will be to inspire young men and young women to greater heights in the art. It will also contain the gist of many lessons in the way of direct instruction upon points in piano playing and in singing. The advance of publication price is \$1.00, postpaid.

Miniature Fugues

By Russell Snively Gilbert

A thorough knowledge of the polyphonic style lies at the basis of all good piano playing. Every student should live up to Schumann's dictum that "Bach is the daily bread of the pianist." To begin directly with the works of Bach, however, is not so easy. It is best, before taking up even the simplest of Bach's works, to do some preliminary study in the polyphonic style. Mr. Gilbert's *Miniature Fugues* is one of the newest and best of many works intended to furnish material for this purpose. These little fugues are all in two parts, but they are correct in form and structure and they demand a certain degree of independence of the hands which is just sufficient to prepare one to take up the *Little Preludes* of Bach.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Witch of Endor—Church Cantata for General Use
By R. M. Stults

This rather unusual sacred text lends itself particularly well for the use of dramatic passages and Mr. Stults has made the most of this opportunity. This cantata is not a seasonable one and may be conveniently presented at any time during the year. While the general effect will be one of big proportions, this work is well within the range of the average choir. The special introductory price in advance of publication is 30 cents per copy, postpaid.

How to Succeed in Singing

By A. Buzzi-Peccia

Senor Buzzi-Peccia sent us a most excellent manuscript which we gladly accepted. Then, he had a feeling, that he might improve the manuscript by showing some more of the methods he has employed in producing pupils who have attained wide reputation. He is now engaged in writing some chapters which will increase the size of the book considerably and add very greatly to its practical value for the self-help vocal student who is looking forward to the day when the noted teacher may be secured. The advance of publication price is 60 cents, postpaid.

Scale Studies

For the Violin

By J. Hrimaly

A thorough knowledge of the scales is an absolute necessity and this particular book covers the ground as do few other scale books. They begin in the very easiest form in the first position and gradually take the student over the entire range of the fingerboard, through all the scales and arpeggios. They are also excellent as bowing exercises, the various markings denoting the different styles of bowing to be used, such as sautille, staccato, martelle, etc. We are striving to make our edition of this standard work the best that can possibly be made and are sure our many student and teacher friends will be glad to avail themselves of this opportunity to secure a standard work at the special price in advance of publication, 35 cents a copy, postpaid.

(Continued on page 452)

World of Music

(Continued from page 383)

Richard Hageman has been engaged to conduct the performances of the Los Angeles Grand Opera Association for its season in the autumn. Mr. Hageman was assistant Conductor of the Metropolitan Opera of New York from 1907 to 1912, when he became a principal conductor. Since 1916 he has conducted summer opera at Ravinia Park, Chicago; and since 1918, the opera comique for the Society of American Singers of New York.

Sir George Henschel, for years such a prominent figure in international musical circles, has emerged from his retirement to conduct a short series of concerts by the Scottish Orchestra of Edinburgh in the development of which he was so instrumental some thirty years ago.

A Music and Industrial Arts High School is planned for Greater New York. Two hundred acres of land have been secured and preliminary plans for the administration and control of the school, as well as for erection of buildings, are reported to have been made.

The Spot where Dvorak Composed His "Humoresque," at Spillville, Iowa, is to be marked with a suitable memorial, and a committee has been organized to further the project.

Mrs. Frederick S. Coolidge has presented to the Library of Congress at Washington what is the largest musical gift of the year, consisting of autographed scores of all works which have won prizes in the international competitions held in connection with the Berkshire Festivals. Among these are works by Ernest Bloch, Eugene Goossens, Tadeusz de Iarecki and Domenico Brescia. Autograph letters of Teresa Carreno, Annie Louise Cary, Chaminade, Gabriel Fauré, Benjamin Godard, Leschetizky and Edward MacDowell are the gifts of Rebekah Crawford, long a teacher in Brooklyn.

Jean Sibelius, the eminent Finnish composer, will conduct the world premiere of his new symphony, at Gloucester Cathedral, on September 10. Two numbers from the "Mass in D" of Dame Ethel Smyth are to be included in the program, the first time that the work of a woman composer has found a place on the program of a Three Choirs Festival.

"Big Ben," the great bell on which the hours are struck, and which belongs with the set of bells ringing the "Cambridge Quarters" in the Victoria Tower of the Houses of Parliament of London, has been heard at a distance of 8,523 miles. It is one of the clearest and most beautiful toned of the world's largest bells; and when the chimes were recently broadcast from station 2LO, word came back from an Englishman residing in British North Borneo that he had heard the old clock strike.

The Proposed Texas Band Law is included in a bill "authorizing cities and towns to establish and maintain municipal bands, and to appropriate funds of the municipality for that purpose;" and "providing for referendum elections by the qualified tax paying voters of cities and towns, to determine whether or not such band shall be established and maintained."

The Five Hundred Dollar Prize for a Symphonic Poem by an American Composer, offered by the Harmony Club of Fort Worth, Texas, in honor of Mrs. John F. Lyons, for nineteen years their president as well as the present president of the National Federation of Music Clubs, has been awarded to Stephen Randall, of Cincinnati, by the committee, of which Mrs. Edwin B. Garzigues of Philadelphia is chairman. The work will be performed at the Biennial Convention at Portland.

The Quattro-Centennial of the birth of Giovanni Pierluigi da Palestrina was observed by the Palestrina Choir of Philadelphia, on February 16, at which time compositions by "The Father of Modern Music" was a feature of the program which contained also a "Hymn to Raphael the Divine" by the late Marco Enrico Bossi, which the composer conducted.

The Henry Watson Music Library, given by Dr. Henry Watson to Manchester, England, is one of the most complete musical libraries in the world. It contains 42,857 volumes, besides over 16,000 separate copies of sheet music and some 420,000 part-songs and anthems. Also, there are over 6,000 volumes of books on music.

"Volpino il Calderaro," a one-act opera by Renzo Bossi, has been awarded the prize for a lyric opera, in a government competition recently conducted in Rome.

The Following Prizes are Announced:

W.W. Kimball \$100 Prize, by the Chicago Madrigal Club for the best setting of *In the Merry Month of May*, a poem by R. Barnfield.

Swift and Company's Male Chorus \$100 Prize, for the best setting of *Blest Pair of Syrens* by John Milton. Particulars for both of these from D. A. Clippinger, 617-18 Kimball Building, Chicago, Illinois.

Organ Scholarship in the Fontainebleau Summer School, for an American Organist, offered by the Estey Organ Company. Particulars from Frank L. Sealy, Warden of the American Guild of Organists, 29 Vesey St., New York City.

Preparation Trill Studies For the Violin, Op. 7, Part 1 By O. Sevcik

Our new edition of these very important trill studies is being edited by Otto Meyer, the personal representative of Mr. Sevcik in this country. We are thus assured of having an absolutely authentic edition, as Mr. Meyer was long associated with Mr. Sevcik, and is himself a very fine teacher. The practice of the trill should be included in the daily technical work of every violin student, not only for the trill itself, but also for promoting the development of accurate and reliable finger-action in general. In publishing this work we feel that we are making a very valuable addition to our ever increasing catalog of violin exercises. The special introductory price in advance of publication is 50 cents a copy, postpaid.

Capriccio Brillante For the Pianoforte By F. Mendelssohn

Our new edition of this famous piano piece is very nearly ready. Mendelssohn, who has been derided by some critics, seems to have come into his own again. We find his *G Minor Concerto*, played by the greatest modern artists, and many of the *Songs Without Words* appearing on the best recital programs. The *Capriccio Brillante* is one of his most fascinating works. It is one of the best Commencement pieces that we know, and is worthy of a place in the repertoire of any concert pianist. Our new edition will soon be ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Change of Address

THE ETUDE will be glad to change your address so that copies will follow you on your summer vacation. Let us have your temporary address at once. Always give both the old and the new address when making changes. We should have notice of a change of address about three weeks before the date of issue of the magazine, which is the first of the month.

Fraud Agents

We cannot be responsible for money paid to unauthorized agents. Pay no money to anyone whose responsibility is not personally known to you.

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The following high-class publications are clubbed with ETUDE at substantial savings. Make us your clearing house on all publications. If your ETUDE subscription has not yet expired, you may order a club and we will extend your ETUDE subscription for the additional year which is included in the club price.

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Designer	1.50	
Regular price	\$3.50	\$3.00
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Success (the human interest magazine)	2.50	
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Etudes for the Violin Op. 32, Book 1 By Hans Sitt

The studies by Hans Sitt, Op. 32, are some of the best in the field of violin instruction. This first book which we are publishing is especially good for the beginner as it is entirely in first position, and the exercises are of such a character that they can be progressively used with any Violin School or Method. They afford the pupil an opportunity of becoming familiar with the various essential elements of violin playing, employing different rhythms, bowings, etc. We are sure our edition in every way will meet with the approval of teachers. The special introductory price in advance of publication is 30 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

Quite a number of Advance Publication orders have been placed for the three works withdrawn this month and we are quite sure the many who received delivery of these works will be more than pleased that they took advantage of the low advance of publication prices. No more orders for these works will be accepted at the low advance prices as they are now on the market and the regular prices at which they may be secured are given with the following descriptions of the three works withdrawn.

Schubert Album for the Pianoforte. This is a collection of favorite melodies, transcriptions and lighter compositions from the writings of Franz Schubert. There are twenty-four numbers in the Album and it gives the music lover in a convenient form an excellent selection of some of the beautiful melodies written by Schubert. The Album is well printed and substantially bound. Price \$1.00.

Musical Moments for Pianoforte by Mrs. H. B. Hudson. Teachers will find this work of educational value for students in grades one and two. It is such a book as may be used to supplement any method or instructor. It is virtually a compilation of material suitable for recreation purposes and all the work lays comfortably under the hands, for students in the grades it covers. Price 60 cents.

Peer Gynt Suite No. 1 for Piano—Four Hands by E. Grieg. This work needs no description and we find it a source of gratification to be able to announce that this new and excellent edition is in the Presser collection. Price \$1.00.

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The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always able and the discounts the best obtainable.

SUNDAY MORNING, AUGUST 2nd ORGAN CanzonettaJ. Frank Frysinger ANTHEM (a) The Son of Righteousness A. Geibel (b) I Could Not Do Without TheeE. A. Barrell OFFERTORY Love Divine (Duet, S. and T.) J. Stainer ORGAN Jubilant MarchT. E. Solly	SUNDAY MORNING, AUGUST 9th ORGAN Twilight SongF. N. Shackley ANTHEM (a) No Shadows Yonder...A. R. Gaul (b) Saviour Again to Thy Dear NameLysberg-Brackett OFFERTORY Crown Him Lord of All (Solo, S.) H. Parker ORGAN Marche LegèreC. W. Kern	SUNDAY MORNING, AUGUST 16th ORGAN Pastoral SceneJ. P. L. ANTHEM (a) Praise My Soul, The King of Heaven.....J. L. G. (b) If Ye Love Me.....C. OFFERTORY King of Kings (Solo, T.) H. R. ORGAN Proclamation (Fanfare March) R.	SUNDAY MORNING, AUGUST 23rd ORGAN Romanza in G.....R. L. ANTHEM (a) O Day of Rest and Gladness H. R. (b) Heaven is My Home G. S. OFFERTORY I Will Extol Thee (Solo, S.) A. ORGAN Hosanna in Excelsis.....W. D. Ar.
SUNDAY EVENING, AUGUST 2nd ORGAN Twilight SongF. N. Shackley ANTHEM (a) No Shadows Yonder...A. R. Gaul (b) Saviour Again to Thy Dear NameLysberg-Brackett OFFERTORY Crown Him Lord of All (Solo, S.) H. Parker ORGAN Marche LegèreC. W. Kern	SUNDAY EVENING, AUGUST 9th ORGAN Cradle SongE. Grieg ANTHEM (a) O How Amiable...Dudley Buck (b) Grant Thou Our Prayer Handel-Nevin OFFERTORY The Bright Beyond (Duet, S. and A.)G. N. Rockwell ORGAN March of Priests.....G. Rossini	SUNDAY EVENING, AUGUST 16th ORGAN Romance in E Flat....T. D. W. ANTHEM (a) God Be With You...J. T. (b) An EvensongJ. M. OFFERTORY O Mother Dear, Jerusalem (D S. and A.)A. W. ORGAN Festival March	SUNDAY EVENING, AUGUST 23rd ORGAN PrayerC. M. von ANTHEM (a) All Hail the Power of Jesus' NameJ. R. (b) O For a Closer Walk With GodW. H. R. OFFERTORY One Sweetly Solemn Thought (Duet, A. and B.)...R. S. A. ORGAN Grand Chorus in D....E. H. S.
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ETUDE MUSIC MAGAZINE..\$2.00 McCall's1.00 Regular price\$3.00	ETUDE MUSIC MAGAZINE..\$2.00 Woman's Home Companion...1.50 Regular price\$3.50	ETUDE MUSIC MAGAZINE..\$2.00 Fashionable Dress3.00 Regular price\$5.00	ETUDE MUSIC MAGAZINE..\$2.00 Musical Courier5.00 Regular price\$7.00
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Saturday Evening Post.....	\$2.00
Ladies' Home Journal.....	1.00
Country Gentleman.....	1.00

The Progressive Teacher v. 12
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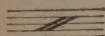
JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Question Box

JUNIOR ETUDE:
You please tell me the meaning of
character below,



to use it?

A. McM. (Age 13), Louisiana.
This character,

also written



t of abbreviation or "ditto" mark
It means to fill in the measure
the one before it; or it is put in
re to indicate that it is to be filled
petition of what precedes the sign.

ut the Question Box

JUNIOR ETUDE is always glad to have
in questions about any subject
and the answers will always be
ut they cannot be printed in the
nth's issue, as some of you would
you want an answer to your ques-
mediately, the JUNIOR ETUDE will
e glad to send you a private answer
out in this case, you must enclose a
addressed envelope. Many of you
e lots of questions in the back of
ds, and this is a good way "to find
t you want to know. This not only
the things you want to know, but
probably many other Juniors who
know exactly the same thing, and
by reading the questions and an-
p. So send in your questions, no
hat they are.

Playing the Scales

by Marion Benson Matthews

my fingers up the hill
march them down again;
march with smooth and even
step
little soldier men.

the fingering carefully,
every scale I play—
could NEVER do to let
fingers go astray.

and down they march again,
each scale is learned;
when they find, to their delight,
and new piece they've earned!

of course,
t make good tone,
se it's more pleasant to hear;
nes are so harsh,
ound like a clang,
urt every musical ear.

Helping a Summer Pass

By Mary Elizabeth DuLaney

LOUISE ALLISON loved music. In the city
where she lived was a large college, and
Louise had her piano lessons there.

It was the fifteenth of June. School had
been out three days and Louise found her-
self confronted with a long summer. Of
course her teacher had given her a few
etudes to prepare by fall, but those could
not possibly fill all the long summer morn-
ings.

"Why must we have vacations?" she
sighed, from the davenport, where she was
spending the afternoon.

Mrs. Allison looked up from her maga-
zine: "I think to rest ourselves, dear."

"But, I don't want to rest!" Louise sighed
again. "I wish I could help this summer
to fairly fly away."

"Louise," said her mother, "have you
ever thought of teaching?"

"No, mother, what is the use, and whom
would I teach?"

"I think it would be a pleasant, useful
way of helping the summer pass. You
have studied until I think you are able to
teach beginning pupils at least; and I
know of several children whose parents
cannot afford the expense of lessons. There
is Katie Portis, the laundress' little girl.
She comes with her mother on the wash-
days. You are usually practicing. Little
Katie selects a place as near as possible
and listens with all her might. Then there
is Emily. She is the daughter of the woman
who brings our eggs. Her mother was
here once when you were practicing, and
you should have seen her face! She hardly
breathed for a moment, and then she said,
"Oh, if my Emily could do that! I saved

and saved until I could get a piano, and I
was able to get lessons for her three
months, but I am afraid it will be a long
time before I can let her begin again."

"Oh, mother, how I should love to teach,"
cried Louise, now thoroughly interested.

Mrs. Allison and Louise planned for six
little pupils, and by the end of the week,
joyful permission for every one had been
obtained.

Monday morning, at nine o'clock, little
Katie Portis was ushered into the music
room. Her eyes were wide with excite-
ment, and her heart went pit-a-pat so
loudly, that she was afraid "Miss Louise"
could hear it. The half hour passed
quickly as a dream and soon Katie was
skipping to her mother to show the pretty
red-covered music book from which she
was to "practice."

At ten, Emily came. How she did love
simply to gaze at the wonderful grand
piano! Louise played for her the *C sharp
minor Impromptu*, by Chopin. She looked
around quickly before Emily realized the
piece was through. Emily was thirteen.
"Quite old enough to study well," Louise
thought. Maybe in a summer she could
really learn to play something.

At eleven Phillip Smith came. He was
a little nine-year-old boy who delivered
the early morning papers—always whis-
tling. He was so bright and so interested
that Louise spent three quarters of an
hour on his lesson before she realized it.

Tuesday morning there were three other
little pupils. Louise enjoyed each lesson
even more than she had the one before.

One day, at the last of August, Louise
remembered that school time was less than

a month away. Where had the summer
gone? Then she thought of something
pleasant. She must give a recital. Every-
one of her small pupils had done well, be-
cause each had been so eager to learn.
With her mother's approval she decided
on an afternoon ten days later.

After the morning's lessons were over
and she had had lunch, Louise went to
her room and sat down before her desk to
prepare the program for the printer. Katie
was to be first on the program. She had
three tiny "pieces." Phillip was next. His
number was "The Tin Soldier's Parade"—
something with a distinct military atmos-
phere. Then after all the other pupils
had played, came Emily's turn. She was
to play a beautiful though simple bar-
carolle. The very last numbers of the
program were to be given by Louise. She
planned to give two solos that she had
played on a commencement recital of the
college in the spring. With a smile of
satisfaction she placed her program in the
mail box, just in time for the postman to
take it.

* * *

Two weeks later, at the close of Louise's
first piano lesson after the vacation Miss
Lincoln said: "Louise, there is something
in your music now that was not here
last spring. There is sympathy in your
interpretation; your tones are more firm,
you are even more particular of details
than you've been before."

And then Louise told Miss Lincoln all
about it.

Jack's House

By Olga C. Moore

EVERY little hand has a little fifth finger
on the outside, and every little child knows
that this little finger is shorter than any
other finger. Now, when little children
learn to play the piano, this little finger is
so weak it reminds you of a tiny baby
kitten that can hardly stand up on its shaky
little legs. But the wise music teacher
shows the little children how to hold their
hands on the keys. They try to make a
house out of each hand. The five fingers
are five little posts that hold up the house.

So this little, weak fifth finger becomes
stronger, by trying to hold up his side of
the house. When the posts are all holding
up the house, there is so much room be-
tween the keys and the roof (which is the
top of the hand) that Jack the Thumb can
swing freely back and forth under the roof
of the house and he gets so loose.

Would it not be dreadful if that little
fifth finger fell down on the job and lay
flat on the keys? Why the roof would be
all caved in and Jack would have no house
to play under.

You know, real little musicians would
never let Jack's house fall down. They
remember to hold up the little fifth finger
side of the house by leaning a very little
bit toward the thumb.

Summer 1925

June						
-	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	-	-	-	-

July						
-	-	-	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	-

August						
-	-	-	-	-	-	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	-	-	-	-	-

Are you going to waste it?
— or —
are you going to make it
worth-while?

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month, "My own opinion about music," must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age, may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before June 20th. Names of prize winners and their contributions, will be published in the November issue, as the contest will be omitted from the JUNIOR ETUDE during July and August. Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not put essays and puzzles on the same sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions, will not be considered.

RHYTHM IN MUSIC

(Prize winner)

Rhythm is one of the pillars upon which music rests. The two have gone hand in hand throughout the ages. The savage beat his tom-tom with regular rhythmic strokes. Although his playing was crude, it had the same rhythmic basis as our modern music. As music developed, so did rhythm. The chant of the medieval church was a vast improvement over the tom-tom, but it has the same underlying current of rhythm. The tones became more melodious and the time more pronounced. Little by little music has become more beautiful and complicated, and so has its rhythm. The student of today spends a good deal of time mastering rhythm, for he cannot afford to neglect its mastery. The artist knows its value and devotes hours to it. Rhythm is an art which rewards its devotees only after careful hours of earnest study.

WILLIAM CLARK (Age 14).

III.

RHYTHM IN MUSIC

(Prize winner)

Rhythm is one of the essential elements in music. It gives fascination to melody and harmony. Without it music would be lifeless, little understood and less appreciated. It would lose its charm. Rhythm sways the public of today through jazz, because this is chiefly rhythm. In jazz, rhythm monopolizes melody and harmony, therefore it lacks the things which would make it artistic. Every effort should be put forth to master this underlying motion in music. Some music classes have introduced rhythm orchestras just for this purpose. When a player feels the rhythm correctly he can better deliver the meaning of the music he is trying to express. Every one likes to hear music when the player carries the rhythm along perfectly. A keen sense of rhythm is therefore necessary for the musician.

RAYMOND ORE (Age 13).

Mo.

RHYTHM IN MUSIC

(Prize winner)

A pianist's greatest help is rhythm; and the good student cannot spend too much time or effort developing a good "swing." Rhythm is necessary whether one is playing a slow sustained melody or a rapid, brilliant composition. You may get a beautiful tone, and your pedaling and phrasing may be good, but your playing can never be effective if your rhythm is bad. Some pupils have no real rhythmic sense. They can play in time, but not rhythmically. Accenting in the right places and counting aloud are great helps to students who do not get correct rhythm in playing. Without rhythm there is no life in music. Just as the spring time wakes up the earth and causes the buds to burst forth, rhythm wakes up our music and makes it alive.

LOIS MASON (Age 12).

Ma.

Notes and rests

And sharps and flats

All seem such simple things;

But think of all

The music that

Such small notation brings!

Puzzle

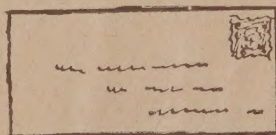
By Cecilia F. Smith

FIND a concealed musical term in each sentence.

1. They are studying at the University this year.
2. We shall be at the shore until September.
3. There were not enough to make a quorum.
4. Your new car must afford you a great deal of pleasure.
5. Which order came in first?
6. They built a dam in order to hold the water back.
7. They had a collision and broke the hub and axle of the wagon.
8. It is too warm to need a coat to-day.
9. To preserve fruits and vegetables one must can them.
10. The gun is on the ground under the trees.
11. He accepted the job assigned him.
12. Just ring the bell and the bell-boy will come.
13. We got out of the mob as soon as possible.
14. The child has dark eyes and light hair.
15. We can only await the decision of the committee.
16. Your parents are both older, than mine.
17. Which is greater, Beethoven's eighth or ninth symphony?
18. The boy threw the bat on the ground and ran to first base.
19. The telegram read, "Will take one o'clock train. If late will miss connection."
20. He met his son at a hotel and they went to the boat together.

Because of an unfortunate delay answers to puzzles and Prize Winners will be announced next month.

Letter Box



DEAR JUNIOR ETUDE:

It has been such a long time since you have heard from me that you may have forgotten me. Although I am too old to enter any more JUNIOR ETUDE contests, I thought maybe I would not be too old to write you a letter and let you know I still remember you. I shall soon return to the Women's College of Alabama as a wise sophomore. I wish some Junior reader, some one who lives in Canada, for instance, would write to me.

From your friend,

ANNA EARLE CRENSHAW (Age 17),
Women's College,
Montgomery, Alabama.

N. B.—Of course everybody grows up, sad as it may seem, but that does not mean that the JUNIOR ETUDE forgets the old Juniors. As Anne is too old to enter any more contests we are printing her address but, as you know, usually we print addresses of only those who live too far away to enter the contests on time.

HONORABLE MENTION FOR ESSAYS.

Evelyn Teander, Agnes Wenge, Alice Burrows, Lorretta Huck, Maxine Crowley, Lessie Dwight, Ruth Buchanan, La Verna Leggett, Alice Russell, Esther Schroth, Sara Margaret Rose, Margaret Huck, Milditha Weber, Evelyn Dobbs, Grace Gowolle, Mary Sulfsted, Vivian Swengle, Ernestine Buck, Josephine Rock, Laura Farough, Eleanor Diamond, Cecelia Patzke, Maebelle Ream, Hattie Rothstein, Honor Stanton, Margaret Helm, Joseph Patzke, Ernest Jackson, Marguerite Newhall, Sylvia Meyerson, Jacquelyn Romland, Reba Corwin, Lloyd Thompson, Edna Cathey, Frank Grundy, Ruth Thiel, Beatrice Lafleur, Doris M. Evans, Eleanor Johnson, Alice Thorpe, Ruth Klumb, Jane Picha, Ruth Enright.

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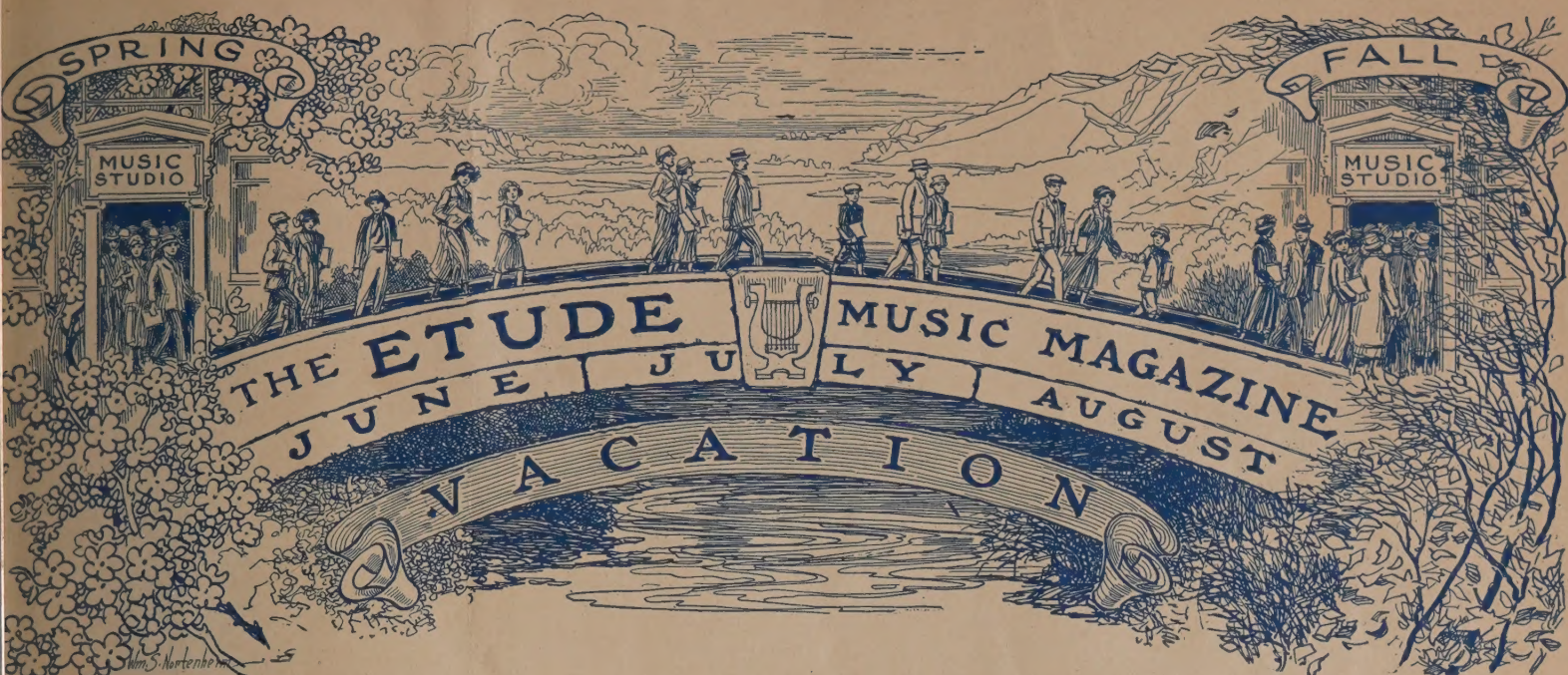
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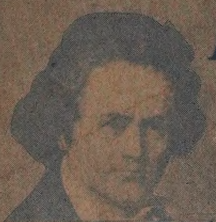
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